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*The Letter Reader*  
*From the painting by Gabriel Metsu*  
*In the collection of Alfred Beit Esq.*

*Emery Walker & Co*



# THE USE OF JAPANESE ART TO EUROPE

BY C. J. HOLMES

**T**HE publication of an English edition of the *Kokka*, the Japanese magazine so well-known in Europe for its magnificent reproductions of the classical masterpieces of the East, is an indication of the extent to which the art of Japan is now studied.

It would also appear that the Japanese are now trying to consider seriously the principles which have governed art in Europe, and to make an effort to see themselves as others see them. The writer of what promises to be a most interesting series of articles on 'Characteristics of Japanese Painting,' remarks: 'So far removed in style and treatment from Occidental art, Chinese and Japanese paintings naturally strike the unaccustomed eye as something very quaint and fanciful. Time and again comes the impatient query from the lips of foreigners, "What earthly merit is there in these flourishes?"'

The question is well worth asking. The art of Japan has already had a very great influence upon the art of Europe; indeed, considering how long that influence has lasted it is odd that no quite definite study of its aesthetic principles has been made. It is a matter of no small importance to working artists to know whether this influence is transitory—a mere fashion due simply to our everlasting desire for change and novelty—or whether it is based upon some radical principle of the arts of design which, as the world grows wiser, will be sure of permanent acceptance.

An inquiry is made the more easy by the essential continuity of Oriental art, although that continuity may not at first sight appear evident to the European mind. As the critic of the *Kokka* points out—

Our painters of modern times are still following the principles set down centuries ago by our great masters. Ukiyo-é pictures, which Westerners so

much admire, while somewhat different in style from the scroll pictures of the middle ages, are in their essential character the same. It is regrettable that Occidental lovers of our art still look to pictures of the Ukiyo-é school as ideal models of our figure-painting, overlooking the greater and finer examples found in ancient Emakimono.

Although the Japanese claim that their art is a national art, and do so justly, it is from Chinese painting that it derived its canons and technique. In *The Nineteenth Century* for February last an interesting article by Professor Giles gave an account of the recorded interviews between the two countries of Japan and China, beginning with A.D. 57, when 'the king of the Dwarf-Slave nation, barbarians of the East, for the first time sent envoys with gifts.' More recently the same authority has published his invaluable 'Introduction to the History of Chinese Pictorial Art,' from which we may learn the nature, tradition, and ideals of the painting which the Japanese borrowed. When borrowing they were no slavish imitators. They started a great school of sculpture which was ruined by civil war; their lacquer, their colour-prints, and many of their paintings are distinctly national in character, but the aesthetic ideals of Japan remain after all so nearly akin to those of China that they may quite fairly be discussed together.

Before, however, we compare the principles of Oriental painting with the principles observed by the artists of Europe, it will be well to consider how principles in each case were influenced by the materials at the artists' disposal. Painting both in China and Japan has from the earliest times been executed in water-colour upon silk. This method in itself tends to swiftness and lightness of handling, to the making of a suggestive sketch rather than a highly-finished picture. European methods of tempera and oil painting are in comparison lengthy and deliberate processes admitting of high finish all over the



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picture's surface and of complicated modelling. Elaboration and realism thus come as naturally to European painters as do swiftness and suggestiveness to the Oriental.

One quite different form of graphic art, however, the art of lacquer, was carried by the Japanese to a degree of perfection which not only makes all Chinese work in the same medium appear trivial and childish, but rendered lacquer capable of rivalling painting in expressiveness and even in scope. Lacquer, like tempera painting, is a process which produces its effects by the superposition of coat after coat of pigment. It is limited in its range of tones and in its range of colours; it is, therefore, from the point of view of realism, only an imperfect method, but the very slowness of the process enables the artist to give his work a degree of finish and a deliberate surface and texture which was unknown to the Chinese tradition of painting.

Nevertheless, when the Oriental artist employs body colour instead of mere black and white he often obtains a high degree of finish, and in religious pictures the whole of the picture surface is not infrequently covered with pigment. From a technical point of view there would thus appear to be no reason why the painters of China and Japan should not, when using body colour, have achieved a more or less completely realistic effect, since the process was deliberate in character and provided the painter with an ample range of tones and colours.

Two causes may be assigned for their disinclination to realism, both of which had their origin in the earliest artistic tradition of China and were subsequently inherited by Japan.

In the first place all Chinese art in its essence and technique is calligraphic, *i.e.* it is akin to, if not actually derived from, handwriting. Calligraphy in the past as in the present was among the most highly honoured and prized of the arts. Count-

less stories both in China and Japan indicate the value put upon specimens of the work of famous calligraphists. Professor Giles, for instance, relates that the famous Chinese artist, Mi-fei, was taken out in a boat; while on the water his host showed him a fine specimen of calligraphy, which moved him so much that he would have thrown himself into the water and drowned himself had not the precious document been presented to him.

Oriental painting in black and white is executed with the same brush and the same materials as those used for writing; its technique is criticized by similar rules, and its practitioners aim at a similar fluency. Some idea of the intrinsic character of this method of painting may be obtained if we recall the advertisements of writing masters seen from time to time in our provincial towns, in which feathers, swans, and even portraits are exhibited, drawn with the same loops and flourishes with which the advertiser adorns his pot-hooks and hangers.

Such a principle was bound to lead to mannerism, and so we find time after time, both in China and Japan, that a great master arises who by innate taste and artistic force overcomes the disadvantages of the method and produces noble work, but the revival hardly outlasts his life time. It is true that by a succession of such efforts the road was gradually cleared towards a tolerably free and natural method of working, but a hint of the origin of Oriental art clings even to its most realistic and forcible manifestations, and no one who is not himself an Oriental can help regarding that hint as a mannerism.

We must not suppose however that calligraphic handling is unknown to European art or that its appearance there is a necessary indication of decay. In certain cases, as in the foregrounds of Canaletto's later works, it is undoubtedly a sign of failing powers. Gainsborough, however,



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is the artist with whom a calligraphic method of handling works most gracefully. To it he owes his fluency, his suggestiveness, his lightness of touch, and therewith, as Reynolds pointed out, his admirable quality of colour. Some element of calligraphy indeed, as is only natural, will be found in all swiftly-handled pictures, but in the case of the greatest artists it appears only with mature experience as a means of expressing rapidly and easily the knowledge they have acquired by less expeditious methods. In this its right place calligraphic handling is a valuable aid to the artist, although it is not always easily understood by the public. To introduce it at the outset of a painter's career as an essential of technical practice is to invite mannerism and the display of dexterous trifling. That, however, has been the system in China and Japan, and to it the most serious limitations of their art are due.

We now come to the question of ideals. Here the comparison is difficult because the ideals of western art are so various. Speaking generally, however, one might say that Italian art tended as a whole towards the sculptural; that Dutch art tended towards materialism, and that our modern cosmopolitan art was photographic. Oriental art on the other hand is almost wholly symbolic.

Now symbolism in itself is not a bad thing in art; indeed, it is the important factor in most of the supreme manifestations of the human genius—in the frescoes of Michelangelo, for example, or in a sketch by Rembrandt. By a symbolic treatment the artist conveys to the educated spectator a sense of things beyond the mere matter of his picture—something which the most elaborate and complete representation would fail to convey. Symbolism in fact implies abstraction; it suggests more than completeness by means of incompleteness—by means of some omission suggesting space or atmosphere.

Think for instance of the background of the Sistine Adam—a formless mound set against emptiness. Is it not to the omission of all detail that the recumbent figure and his surroundings, the chaos of uncompleted creation, owe their vastness? Again, what is the suggestive incompleteness of a sketch by Rembrandt but symbolism of a noble kind, in which a few rapid strokes convey to the receptive mind the impression of figures or architecture or landscape enveloped in a profound and mysterious atmosphere.

Symbolism, however, in China and Japan is inexorably bound up with the national poetry and literature. Oriental critics agree in regarding painting as the expression of an idea, and that idea is almost invariably connected with some proverb, maxim, or metaphor, already expressed by some famous poet or man of letters. The classical art of China and Japan thus appeals from the first to a highly cultured audience—an audience ready to take up the simplest suggestion of natural objects and endow that suggestion with a fertile embroidery of reminiscence. To the Oriental a knowledge of the national classics is a necessity of everyday speech, and to interpret painting by the same associations is a perfectly natural process. The merest trifles aptly delineated are sufficient to set to work an imagination already stored with a countless supply of literary analogies, and it is thus only natural that an artist should often consider a trifling subject sufficient, since he knows that his audience will supply all that he does not express. The artists of China and Japan in fact have suffered grievously from having too cultured an audience, which asks for no explanation and is ready to imagine for itself a complete picture after seeing a few suggestive strokes.

Their position is thus exactly the opposite of that of the artists of Europe, who



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have always to face an audience that will not move hand or foot to meet them, but has to be led every step of the way and to have every detail explained to it. In the West symbolism is incomprehensible to the general public, and for that reason it has been employed with success only by the greatest artists after all the technical difficulties of complete representation have been mastered. For the Oriental the same degree of realization is needless, but the European who lacks the literary culture of the East will, through that want, always fail to completely understand the art of China and Japan.

We must notice, too, that the literature of the East is in a sense Pantheistic. Both the Chinese and Japanese take an intense pleasure in natural beauty, carrying their sense of it so far as to attribute to flowers and trees, seas and mountains, a vitality as real, if not so demonstrative, as that of human beings. The first principle which the artist of the East has to observe is the expression of this rhythmic vitality, the communication to the spectator of the living force in man and in nature. Every native writer on Oriental painting lays stress upon this expression of life; its achievement is regarded as the supreme proof of artistic inspiration, while anatomical structure, resemblance to nature, colour, composition and finish, are all less important. One might almost describe the difference between the art of the East and the art of the West, by saying that while Europeans are concerned with the aspect of things, Orientals are concerned with their vitality.

The picture of the school of Sotan,<sup>1</sup> and the two pieces of lacquer,<sup>2</sup> which, by the kindness of the owner, Mr. Charles Ricketts, I am permitted to reproduce, will serve to illustrate the points to which I have drawn attention. The painting of the eagle is not a work of supreme merit

from the native point of view, being probably only an ancient version of an original work by Sotan, but it shows clearly enough the general aim of Japanese artists, and how they inherited the Chinese tradition.

The first point that strikes us is the intense force with which the strength and spirit of the eagle are expressed. The bird is a fit companion for the magnificent iron eagle by Miochin at South Kensington. That spirit and life once noted the artist is free to indicate the bird's form with a few clear, rightly-placed sweeps of his brush without pausing for any needless finish. The national feeling for fine calligraphy lends a directness to the drawing and a graceful fluency to the noble curves of the head and claws, while a few broken touches in the traditional manner stand for a rock; the rock itself to an imaginative eye might stand for a mountain, as the untouched silk behind it so deftly spaced stands for the infinite depth of the sky.

The specimens of lacquer reproduced illustrate the same principles adapted to a different medium. The viscous translucent varnish with which the lacquerer builds up his designs can imitate the calligraphic stroke of the painter only by being false to itself—by being forced into forms which it does not naturally assume. The moment this fact is lost sight of, and the lacquerer copies the painter, the art with all its daintiness and elaboration becomes fantastic or merely pretty. Almost all the Japanese lacquer commonly seen is ruined by this defect.

When the nature of the medium is perfectly realized, as by the supreme master Korin, lacquer attains a grandeur of style which makes it a really great art. The box reproduced is not from Korin's hand, but is sufficiently close to his manner to serve as an illustration. The cover represents deer among reeds on a windy day. The figures of the deer are cut out in

<sup>1</sup> Plate I, p. 7.

<sup>2</sup> Plate II, p. 11.





PLATE I. AN EAGLE; SCHOOL OF  
SOTAN; IN THE COLLECTION OF MR.  
CHARLES RICKETTS.







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mother-o'-pearl and pewter, not with any eye to minute finish but with a very evident feeling for their life and nature. The reeds are indicated with equal simplicity and sureness, their growth and the direction of the wind being summarized by their curvature. Since but few colours are available the brightness of the sky is suggested by gilding. Yet this summary symbolic method of indicating a subject which a Landseer might spread over some eighty square feet of canvas, while it leaves something to the imagination, obtains a great advantage from the point of view of design. The omission of details at once makes for spaciousness, and for clearness and spirit too, since a crowd of facts leaves only a dull and confused impression upon the mind. The very limitations of the medium in fact lead the artist to the most direct and emphatic means of expressing the large vitality he desires.

We see this again exemplified in the exquisite little bowl by Zeshin, where the artist has employed the full power of lacquer to get the most perfect finish and delicacy, and with them the same direct expression of life and motion—the life both of the waters and of their inhabitants. It is rare to see such spirit allied with such tender craftsmanship, such impalpable gradations of tone and substance. The fish is beyond criticism from the scientific or any other point of view. The formal suggestion of the waves may be less like a photograph than the waves engraved on a modern European medal, yet if the two are compared, it will be seen in an instant that the Japanese has the advantage even in actual suggestion of splash and spray and movement. The advantage in point of decorative beauty is too obvious to need explanation.

The contrast between this art of the East and the art of Europe may appear more clearly if these pieces of lacquer are compared with the splendid example of

Gabriel Metsu from the Hope Collection, which, by the courtesy of the owner, Mr. Alfred Beit, is reproduced as the frontispiece to the present number. It would be difficult to find a more typical work. The other great masters of genre excel Metsu in certain respects. Chardin is more grand and simple; Terborch is more refined; de Hooghe more really luminous; Vermeer more obviously brilliant; yet Metsu holds his own in virtue of the balance he consistently holds between these various excellences. Almost every picture by Metsu is finely designed, finely coloured, and finely painted. So consistently indeed does he work that it is difficult to separate his early pictures from his later ones, the change in his equable outlook is so slight. *The Letter-reader* is perhaps a trifle more precise in handling, certainly more restrained in colour than *The Music Lesson* in the National Gallery, just as *The Music Lesson* is a trifle less broadly conceived and handled than *The Duet* in the same collection or Mr. Beit's famous *Letter Writer*, but the first shows no more sign of inexperience than the last does of decline.

One might even find a parallel for the subject of this fine and typical specimen of western art among the prints of Harunobu or Utamaro which would make the comparison closer. In such a print the personalities of the reader and the messenger might be lost in their artistic setting. The figures might be mere dolls in gorgeous dresses, exquisite in sweep of line and in colour pattern, but dependent upon that colour and that gesture for their vitality and their expression. Yet spirit, action, atmosphere, would still be hinted by this gracious symbolism by the effect on the senses of the contrast between flat spaces and spaces of delicate tracery, between straight lines and sword-like curves, between black masses and tones of pale fresh colour. Such a print, however, would demand an attentive attitude from the spectator, and



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like a piece of good music would disdain to entice him with a too obvious tune.

In the finest art of the West we meet with a similar reticence.<sup>3</sup> The picture by Metsu is planned deliberately, as a Japanese might have planned it, to produce its effect by purely artistic means—by design, by gesture, by colour. The difference between the two would lie in the fact that the European expects nothing from his audience; he knows it to be too indifferent if not actually too stupid to understand his meaning without a complete explanation, and so the explanation is forthcoming.

This is not altogether a disadvantage. When such a painter as Metsu sets himself to represent the people and things in his picture with photographic accuracy, he not only makes his picture comprehensible to the dullest intelligence, but he also gives the spectator the pleasure derived from any form of perfect craftsmanship—the pleasure of seeing something very difficult and very delicate done perfectly. How difficult perfect realism and perfect balance are can be appreciated only by a painter, but the result is plain even to the layman, and if, in addition to this complete and elaborate craftsmanship the artist can give us fine design, fine colour, and can add to the presentation of something living and real, just such a note of a gesture actually seen, like the turn of the servant's figure, with just such a hint of remoteness as that conveyed by the half-lifted curtain, we have a work of a remarkably high order.

Yet realism, while it thus tends to make an artist a sound workman and easily understood by the public, is in some respects a hindrance to him. Realism deprives him of the power of suggesting swift motion, and therewith of vitality: swift motion can only be symbolized. Realism deprives him

<sup>3</sup> The medals of Pisanello might be instanced; notably those of Alfonso of Aragon and of Cecilia Gonzaga, which are identical in principle with the finest Oriental art.

of some freedom in design and of almost all freedom in inventing arrangements of colour. Lastly, realism wastes time. A creative artist in the time occupied in painting one elaborately finished picture might produce half a dozen realized with sufficient completeness to convey the whole of his meaning to an intelligent spectator. It is just in these qualities—in design, in colour, in vitality, and in economy of means—that the peculiar excellence of Oriental art consists.

This sketch is of necessity incomplete, since it ignores not only minor features but even important questions such as those of light and shade, and the considerable differences between the art of China and that of Japan. Nevertheless it is only by some such general treatment that we can separate the essential points in which Oriental art differs from our own and see what lessons our artists may draw from it.

The modern European tendency is to proclaim that scientific or photographic ideals are the final goal. The work of all supreme artists unites in regarding them as no more than a half-way house, for no single artist has achieved permanent greatness who has not gone much further than mere realism by the aid of the very qualities which are most prominent in the art of China and Japan. The weakness of that art is the want of a realistic foundation which makes it often lack substance. Europeans are in no danger of the same failure. Our hold on facts is inborn, and little but good can, therefore, come of studying the art of the East, its suggestiveness, its abstraction, its feeling for space and pigment and colour, and above all its never-failing sense of nature as a living organism, in which after all it is perhaps more really in harmony with modern science than is the lifeless precision of a photograph.





FIG. 1. LEAPING FISH, LACQUER  
BOWL BY ZESHIN.

FIG. II. DEER AMONG REEDS, LACQUER  
BOX IN THE STYLE OF KORIN.







# THE LIFE OF A DUTCH ARTIST IN THE SEVENTEENTH CENTURY

BY DR. W. MARTIN

## PART III—THE PAINTER'S STUDIO<sup>1</sup>



THE description of a Dutch painter's studio in the seventeenth century is no easy task, for then as now the studios of different painters varied greatly in character. The rich artist naturally built a studio according to his taste, and the poor had to content themselves with such accommodation as they could find. The requirements of a portrait-painter, again, were not of course the same as those of a landscape-painter, and so forth. In spite of these diversities, however, we find a certain resemblance in the Dutch studios—a common type which their origin seems to explain.

The old Dutch studio (called in old Dutch *Schilder-camer* = painting-room) was originally nothing more than a sitting-room, a chamber with one or two windows, generally on the north side so that the sun could not penetrate into the room. The floor was of wood or paved with stones, according to whether the room was situated on the ground-floor or above it; the walls were whitewashed, and the ceiling of woodwork was supported by wooden beams.

A good instance of a studio of the very simplest description is to be found in a drawing by Gerard Terborch, which is reproduced in the journal *Oud Holland*. Nothing but the studies and palettes hanging on the walls remind us here of the fact that we have a studio before us. The workshop of Jan Miense Molenaer in one of his pictures in the museum at Berlin<sup>2</sup> is a similar example of a room of the most simple kind. Many pictures, too, by

Frans van Mieris and Adriaen van Ostade show us painting-rooms equally simple in style. Even cellars and garrets were often adapted to this purpose. A studio of the same severe simplicity is shown in a clumsy work painted by Gerard Dou in his youth, which is now in the collection of Sir Frederick Cook at Richmond. It represents most probably a view of Rembrandt's workshop at Leyden, and it would be difficult to imagine anything more simple than the rough walls and floor of this chamber.<sup>3</sup> No trace of luxury is to be found, and nothing but the most necessary utensils and articles are visible.

As to the light—the principal condition for every studio—it is clear that a northern aspect was chosen by preference in rooms of this kind, and so we read without surprise in Joachim von Sandrart's biography of Gerard Dou that the latter had a studio facing north. This was the case with many other artists, as we may gather from the fact that they almost always inhabited streets running from east to west, the houses in which consequently had a northern aspect either to the front or the back. As it is a serious hindrance if the sunlight falls on the painter's work, an expedient was used such as we might resort to in the present day. This consisted of oiled paper or canvas stretched on a frame, and placed in the window as a screen or sun-blind. We give here a reproduction of a noteworthy instance of this kind, the only one which has come to our knowledge, in a picture by Jacob van Spreeuwen contained in a private collection in Sweden.<sup>4</sup> The screen is clearly visible in the window, and can by no possibility be mistaken for a pane of glass, as no panes of the size existed at that period. It is very evi-

<sup>1</sup> Translated by the Baroness Augusta von Schneider. For Parts I and II see Vol. VII, pp. 125 and 416 (May and September).

<sup>2</sup> To be reproduced in the next article.

<sup>3</sup> Plate II, p. 19.

<sup>4</sup> Plate III, p. 22.



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dent, moreover, that the frame is placed within the window opening. The light falling sideways into the room could be easily regulated by means of the construction of the windows; curtains were a great help, and allowed the light to be shut out wherever this was desirable. The most advantageous light was to be obtained in studios with large windows divided into four squares, with two openings in each square which could be closed or opened at will. The most varied effects of light were obtainable in this way; it was possible, for instance, to let the full light fall on the canvas and to leave the model in a more subdued light. Again the lower half of the window could be entirely closed, while the model remained in a high light without disturbing reflections from the outside.

Every lover of old Dutch paintings knows how the picturesque indoor effects gained by means of window-lights were cherished by the artists of the day, and how often they painted them. A careful examination of the paintings in which artists' workshops are depicted will prove the truth of the above assertion. An example is furnished by the well-known painting of a studio by Frans van Mieris the elder in Dresden, reproduced in our illustration.<sup>5</sup> The subject is a portrait-painter allowing his model to rest; and if we observe the lights in the studio with care, we shall see that the vacant chair for the model behind the easel stands in a subdued light slanting in from above, since the small lower pane to the right is closed while the easel stands in full light. A similar division of light is to be seen in a picture by Jan Vermeer of Delft in the Royal Picture Gallery at the Hague. It represents an allegory from the New Testament, and contains in the background and in various accessories many objects belonging to the painter's own workshop,

<sup>5</sup> Plate I, p. 15.

as proved by the inventory of his studio. It seems probable, therefore, that this painting depicts the artist's studio. A glass globe hanging from the ceiling indicates the lights with the greatest accuracy. The reflections of two large windows, and of a smaller one, possibly situated over the door, are distinctly seen in the globe. The first of the large windows is open, as we perceive by the reflection of a brick-tiled roof; the second is entirely closed from below. Thus the practical and picturesque principle adopted by van Mieris, of throwing the full light on the canvas and a side-light from above on the model, is carried out here also, with the difference that van Mieris was obliged to content himself with one window, whereas Vermeer has two at his disposal. The reflections of the various lights on the floor are clearly shown. This feature is noticeable also in other works of Vermeer—*e.g.*, in his *Interior of a Studio* in Count Czernin's collection in Vienna.

The reproductions given in our last article of works representing painters' workshops, by Adriaen van Ostade, show at a glance that a side-light from above was not always given the preference. We must notice, however, that the painter in the workshop referred to is not working at a model or still-life at the moment, but seems rather to be painting an imaginative subject, or copying a study fixed high on the easel. Nevertheless, we do not affirm that a high side-light was exclusively used in painting from life, though we can give several examples proving that it was often the case. In these pictures the model or models are seen in a light coming, not from a window half darkened below, but from a window built *high up in the wall*. The first instance of the kind, to which we intend calling attention later, is the workshop of Joost van Craesbeeck, in the collection of the duke of Arenberg at Brussels. The light here falls on the models from a bow-window





PLATE I. AN ARTIST PAINT-  
ING A PICTURE BY J. VAN MIERIS  
THE ELDER IN THE DEEPEN  
[1634]







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built high in the wall; another window, not visible in the painting, throws a high light on the painter's easel. The workshop of Jan Miense Molenaer, of which we also intend to give an illustration, shows plainly another high window of this kind. We might also mention the picture of a studio by Michiel Sweerts, in the Rijksmuseum at Amsterdam, reproduced in Plate II, p. 131, in our first article. In this work also the light streaming in on the model falls from a high window. We must bear in mind, however, that this is an Italian studio, as we perceive by the street scene visible through the door.

To sum up, we may affirm that, on the whole, painting in the Dutch studios of the seventeenth century was done by side-light mostly falling high from the north. Not a single convincing proof of a top-light being used in Holland has come to our knowledge. Only the Flemish painter Rubens seems to have painted with a top-light, and this fact is mentioned in a manner rather conveying the impression of an unusual circumstance, as the narrator, the Dane Sperling, alludes to 'a large room without any windows, lighted by a *large opening* in the middle of the ceiling.'

As to the Dutch painters, we are only able to quote one single notice of Houbraken, who remarks that Govert Flinck had built a painting-room 'with high lights.' This might mean a top-light, but on the other hand a side-light high up might also be intended. The natural conclusion from this habit of painting with a high side-light, so dear to the old Dutch painters, is that paintings of this description should be hung only in a side-light. Fortunately this conviction has been steadily gaining ground during the last few years. The new rooms in the Louvre and the recently opened Kaiser Friedrich's museum at Berlin afford proof that these efforts are progressing, and that the works painted in a side-light for old

Dutch dwelling-rooms and state chambers are now being hung in a similar light in the museums. The anticipated placing of Rembrandt's so-called *Nightwatch* in a side-light next year is another pleasing step in this direction, for the picture will then be visible in the light for which it was intended.

The question as to the inner arrangement of the old Dutch studio has now to be considered. Of course, we find there the usual indispensable painting utensils, without which no painter can work. We find numerous allusions to them in the inventories of effects of deceased painters, often even as their sole property, excepting, perhaps, a debtor's bill. Moreover, we find these accessories painted so often that it is easy to form an idea of the requirements of an artist at that time. The various reproductions accompanying this and the previous article, together with those illustrating future pages, will be found a sufficient guide in this respect. In a painter's workshop we observe, besides the place occupied by the painter's easel, a corner where colours were ground, and where other work, such as preparing the palettes, stretching the canvas, and so forth, was done. All this can be plainly seen in Ostade's paintings reproduced in the last article. The pupils often worked in the same room with the master (as, for instance, is the case in Rembrandt's drawing illustrating our second article); often, however, an easel stood in an adjoining room. Rembrandt, as we know from the inventory of his lodging, usually gave a separate room to each of his pupils.

As to the contents of the painter's workshop, they comprised first all the requisites for making paints, beginning with the raw unmixed colours which were prepared by grinding in a mill.<sup>6</sup> The colours were then pounded and mixed with oil (or water, if water-colours were wanted) on a stone.

<sup>6</sup> We know that, among others, the artist Gilles van Coninxloo possessed a colour mill.



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As we have already seen, this stone is nevermissing in any studio. Not only do pictures show us this indispensable article, but written statements also mention it, for example, the inventory of Jan Vermeer of Delft, in which mention is made of 'a stone table for grinding colours, and the stone near it.' When the colours were ready for use the oil paints were put into bladders<sup>7</sup> and the water-colours on shells. Oil-colours were mixed while in use with oil prepared in different ways.

Wood was used to paint upon, but after the first quarter of the seventeenth century canvas came into more frequent use. In the case of paintings on wood it remains an open question whether the panel was prepared beforehand, or whether the artist painted on the smoothly planed surface without any kind of ground. We often incline to the latter view, as a surprising number of fairly well preserved pictures exist in which the grain is visible through the paint. This is a technical question which deserves closer investigation, since it is certain that a great many pictures were also painted on a ground composed of chalk and white colour.

Canvas was of course prepared beforehand by saturation. As linen was not woven so wide as in the present day, it was necessary to sew several widths together for a large picture. Canvas was either stretched on a frame for painting or gathered into a frame, a most original proceeding, rarely met with elsewhere, resembling the manner of framing embroidery. We give an illustration of a fine picture by Gonzales Coques in the gallery at Schwerin, plainly showing the latter method of stretching canvas.<sup>8</sup> A young painter is here seen sitting in an elegantly furnished studio playing the guitar to while away the time, as we often find Dutch painters doing

in the works of Dou, Mieris, and others; a large landscape stands on an easel behind the painter, the canvas stretched as described.<sup>9</sup>

What is curious to us in Coques' picture is not only the lute and the violoncello, propped up against the clavi-chord, indicating the musical tastes of the artist, or the connoisseur, to whom a woman in the background is showing a picture, but above all the painting-box on the floor near the easel. This ponderous piece of furniture, containing many drawers and partitions, is of a shape familiar to us till the second half of the nineteenth century. The painter's colours, brushes, oil flasks, and palettes were kept in it. It seems hardly likely that the artist would have taken such a heavy box with him for painting from nature; nevertheless it contains here, fastened to the inside of the lid, a study for the large oil-painting, which might lead to that supposition. The remaining painting utensils do not require any special mention. The palette was no longer the mediaeval board with a handle, nor the ornate sixteenth-century palette, it was of the exact pattern of the oval board now in use, with a hole for inserting the thumb. Rectangular palettes, like those we sometimes use, were unknown, and palettes in general were made much smaller than ours. Large size palettes, covering the arm to beyond the elbow, were unheard of in the seventeenth century. Instead, it seems that several palettes were used, one after the other. When the colours on one palette were almost exhausted, the painter called for a fresh palette, which was brought to him by his servant or palette-boy. In cases when the painter had no assistant he performed this office himself.

A clean palette and brushes were considered of the utmost importance, and one of the secrets of the fine work of that

<sup>7</sup> See a very interesting illustration in Floerke's 'Studien zur Niederländischen Kunst- und Kulturgeschichte,' p. 124.

<sup>8</sup> Plate II, p. 19.

<sup>9</sup> Another instance of the canvas being gathered into the frame is seen in the painting by van Spreeuwen, reproduced on Plate II, p. 19, and another very good example may be found in the picture by Aert de Gelder, in the Städel Institute at Frankfurt.





THE PAINTER'S STUDIO, BY GONZALES COQUES; IN THE SCHWERIN GALLERY



REMBRANDT IN HIS STUDIO, BY GERARD DOU, IN THE COLLECTION OF THE FREDERICK MUSEUM, LONDON













THE ARTIST IN HIS STUDIO, BY GERARD DOU; IN THE DRESDEN GALLERY



A PAINTER IN HIS STUDIO, BY J. VAN SPREEUWEN



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period lies in the scrupulous cleanliness that was always observed. The neatness and clearness of pictures such as Hals' *Riflemen*, in the town-hall at Haarlem, characterized by a strong 'impressionist' style, painted in single strokes of the brush, would be inconceivable without the utmost cleanliness of palette and brushes. Or, to cite minute painting as a contrast to Hals' impressionism, we may be equally certain that the detailed nicety of Potter's or Terborch's work would never have been attained without the same precaution. It was not in vain that van Mander, in his 'Painting Song,' thus apostrophized the pupils:—

'Have a care of the master's palette and brushes and of mixing and preparing (the colours), have a care of canvas and panels, grind the colours right fine and see to it that they are kept clean,' etc.

We notice further how carefully painters preserved their pictures from dust; for instance, in a painting by Ostade (reproduced in the second article), a piece of linen is suspended under the roof to keep the dust from coming through. Some of Gerard Dou's pictures in Amsterdam and Dresden show a Japanese umbrella, which the painter used to fasten to the top of the easel for the same purpose. If we see those things on the pictures it seems not at all improbable that some painters, whom a hair on the canvas could drive to distraction, should have resorted to some of the drastic methods of sweeping away dust and dirt described by Sandrart in his 'Accademia Tedesca.'

The brushes of that age resembled those used now; the mahlstick and palette-knife were also the same. Some small details had not yet been invented: the oilpan was not hooked to the palette, nor could colour and oilpans be put on the easel; they were placed on a table or stool beside it (see Ostade's pictures in the second article). Nothing but the picture in hand was on the easel, except perhaps a study pinned upon it, or a

palette hung there during a pause. The picture was placed leaning backwards, in the position of the easel itself, and not in the forward inclination now in favour. Easels in a vertical position did not exist; the common easel (as the illustrations plainly show) was a three-legged apparatus, like those used for our black-boards in the schools, so that it was not easy to let up and down the picture to change its position.

No further painting utensils were needed to furnish the studio; but, as we know, every studio contained a great number of various accessories necessary to the painter's handiwork. In the portrait-painter's studio there will be seats for the models, a table to lean against, and curtains for draping. We can easily see, by comparing the portraits of one painter, how the same articles were used over and over again. How often does Gerard Terborch give the ladies and cavaliers he is painting the same old chair to lean on, and the same red velvet cloth over the same table upon which to put their hats!

In addition to these few articles, a lay-figure was, of course, indispensable to the portrait-painter for arranging drapery to paint from nature. Historical and subject-painters required the lay-figure for identical purposes. We often find it in pictures—for instance, in the painting by Ostade of a studio represented in the second article, where the lay-figure is in the foreground to the right, and on the picture by Sweerts in the same article.

Painters of historical and other subjects, of course, required many more accessories than portrait-painters. Costumes of different descriptions, arms and implements, had to be provided according to the subject of the picture; casts of different parts of the body were also necessary. The best and most complete studio was, without doubt, that of Rembrandt. The inventory of his furniture and stuffs in 1656 shows at a glance what a large stock



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of requisites the painter kept for his biblical and historical compositions. He had begun to collect these as quite a young artist—about 1630, when still at Leyden. Then we see that he had already a coloured scarf, a shield, helmet, and curved sword in his possession. We meet with these articles in several works doubtless painted in his studio at that period, among others in the painting of the studio by Gerard Dou in the first illustration to this article. Again and again, in Rembrandt's own later works, we come across costumes and implements recognizable as his property. He wore his costly furs himself, and these we find on his models also; the well-known gold chain appears frequently in his pictures: in a word, we gain a fairly complete idea of his property from acquaintance with his work.

Several other Dutch *genre*-painters give us as true an index of the objects in their workshops, lovingly dwelt on and depicted by them in every variety of position and light. Jan Steen, for instance, delights in an old arm chair, with a rickety and broken back, mended with a cross-piece of wood. It would seem that the painter had an affection for that old piece of furniture with its quaint carving and red cover, for he painted it innumerable times. A careful observation of the chairs in the pictures of Metzu, Vermeer of Delft, Brekelenkam, and other masters, leads to the conviction that the above-mentioned artists also repeatedly painted the chairs in their own workshops. It is not rare to see the whole workshop depicted, or a corner from it, full of accessories and utensils. An instance of this may be found in Gerard Dou's picture in the Dresden Gallery,<sup>10</sup> representing the artist in his studio drawing in a book, and surrounded by most of the objects which his pictures usually contain. The globe in the corner, unmistakable from the shape of the feet, is the same one we see in so many of Dou's pictures; also the umbrella for protecting the

paintings from dust, the hot-water bottle used in his doctor's scenes, the shell, candlestick, and various other objects, recurring, for example, in the *Dropsical Woman*, of the Louvre, and in the *Young Mother* at the Hague Gallery.

A few more instances from old inventories may be enumerated, such as the inventory of Netscher's studio. This artist, we are aware, was renowned for his manner of painting satin; thus it is not surprising that the inventory contains 'a few pieces of silk and satin.' The catalogue of the contents of Jan Vermeer's workshop in Delft is also very remarkable. We are told that among other things there were seven ells of gold leather hanging, a landscape, a sea-piece, a large picture of the Crucifixion, and so on. We can trace all these in Vermeer's pictures. The landscape and sea-piece are both to be found in a small picture in the Rijksmuseum at Amsterdam, while the gold leather hanging and the great *Crucifixion* are in a picture in the gallery at the Hague, belonging to Dr. Bredius. It follows as a matter of course that still-life artists no less than *genre* painters possessed the originals of many of the objects they painted, and it is easy to verify this by a comparison of the works of the same artist.

Landscape, cattle, and sea painters, and painters of architecture and animals, however, had not the same conveniences at their disposal. We have seen that in Holland, at that period, painting directly from nature was a matter of the first importance, and as painters of the last-named category did not paint out-of-doors, as we shall subsequently find, their drawings from nature were all they had to rely upon, unless, indeed, they could keep their models behind the house, as did the reptile and insect painter Otto Marseus, and perhaps also painters like Hondecoeter, who may have kept their poultry in the same way.

*(To be continued.)*

<sup>10</sup> Plate III, p. 22.



# SOME NOTES ON MEDIAEVAL PALERMO

BY CECILIA WAERN

## PART I



COMPARED with Venice, Pisa, Chartres, and other centres for the study of mediaeval art, the first impression of Palermo is confused and baffling. The mediaeval art treasures hide themselves away out of sight. Even the long, beautiful south front of the cathedral, with its picturesque group of porch and towers and cupola, mingles so effectively with the exotic garden and baroque statues in front, is in itself so exotic, with the golden fretwork of stone embroidery, the long lines of flame-like battlements, the fantastic, airy, open-work towers, that the mediaeval note is not struck at once, as it is struck, even to the uninitiated, when the mighty mass of Amiens or Bourges first comes into view at the end of a bending street. In Palermo, indeed, it is the seventeenth century that first makes itself felt, with more than a hint of Claude in the picture presented by the open arch of the Porta Felice, with its late useless columns, and the glittering stretch of harbour and sea beyond; with Spanish reminders in bulging wrought-iron balconies, and palace fronts covered with embroidery in stucco, and with a note of its own in superb courtyards of dingy splendour, one having a magnificent, fantastic baroque staircase screen in red marble between the cortile and a raised garden beyond.

But the first impression of all is baffling; a kind of patchwork quilt of multi-coloured underclothing hanging out to dry; of old quarters not quite eastern, yet unlike anything else in the west in decorative effectiveness, and in the picturesque medley of workshop, bedroom, and kitchen overflowing beyond the gutter; of semi-new quarters with frayed ends of houses and green stumps of old towers left standing, clothes-lines encumbering the sloping pavement in front

of the shabby houses, a certain general air of sunlit squalor set in dusty palms. To add to the newness and the strangeness of it all, there are the tall, tapering Arabian water-towers, with their fringes of maiden-hair and their dark patina of rust and ooze, the bright lines of the gaudy donkey-carts, the outlandish look of the queer, mixed population.

Fortunately, the few monuments left are of supreme interest, and there is no lack of contemporary descriptions to help one to rekindle one's imagination. A glow of romance is lent to the study of mediaeval Palermo by the fascination she exercised over the minds of impressionable contemporaries. And there is a definiteness about these descriptions which makes it evident that Palermo was considered one of the wonders of the world even by dwellers round the Mediterranean.

Latin chroniclers, one of them the archbishop of Salerno, vie with Greek preachers, observant Saracenic and Jewish travellers, and even Arabian poets, in extolling the splendour of the churches of Palermo, in praising the fairy-tale marvels of royal residences and pleasure palaces surrounded by delightful gardens with large lakes of sparkling water, where Norman kings went out pleasuring in barges adorned with gold and silver with their women; in describing the brilliant cosmopolitan aspect presented by the streets of Palermo, where western ladies charmed Moorish travellers by appearing at church in gorgeous eastern dress, while Arab women mourned a Norman king publicly according to the Saracen ceremonial.

Contemporary writers seem also to have been as impressed as we are now by the rapidity with which the highly-gifted Norman barons passed from mere wise acceptance of the existing religious and administrative framework of society to



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appreciative assimilation of all the elements of the fascinating Graeco-Arab, but mostly Arab, civilization of the island, of their manners and customs, language, intellectual predilections (King Roger was keenly interested in geography), tastes, pleasure, dress, etiquette, and even cooking, that infallible test of aesthetic predilections.

We can understand that the Norman rulers were glad to adopt the luxurious eastern type of pleasure palace, containing halls like that still preserved in the palace of the Zisa outside Palermo, with its stalactite roof, its walls panelled with precious marbles, and the tinkling rill running down inlaid steps, which glitter in gold and ruby behind the moving veil of water, and across the marble floor in a pretty formal channel.<sup>1</sup> We can understand that the customary inscription in Arabic was retained calling upon the wayfarer to 'pause and admire,' though even in this case the mosaics of the hall between the honeycomb vault and the Saracenic dado recall the splendour of Byzantine emperors, not of Moslem princes. We can understand that the brilliant cosmopolitans whose tastes lay in this direction, both from policy and indifference, began by meeting the requirements of the Greek rite even in the chapel royal; that trilingual official inscriptions were necessary in a city where three official languages were recognized; and that the skilled native (Arab) workmen were allowed to decorate the buildings in their own way. An irrepressible popular element is always a sign of vitality in art; are there not heathen sagas carved on the doors of Norse Christian churches? But what is the explanation of the Arabic inscription among the Byzantine mosaics of the Capella Palatina and the Sta. Maria dell' Ammiraglio? The sentiment expressed in the Sta. Maria inscription is Christian. Was there, then, a large proportion of the Christian population that only understood Arabic? Or was this

beautiful lettering used in a purely decorative way by craftsmen accustomed to the ornamental play of trilingual inscriptions? Or should we conclude with Amari, the learned and brilliant author of '*Sicilia sotto i Musulmanni*,' that this inscription is the sign-manual of Arab workmen bending their well-known skill as dome-builders to suit the Greek rite. The pointed arches are certainly of the Saracen variety, but there are also Greek inscriptions, and the Byzantine Greeks were even more famous dome-builders than their pupils the Saracens.

The Byzantine element in Sicilian art is accounted for in two ways. The island belonged to the Byzantine empire before it became Arab by conquest in the ninth century. The Greek population was never driven out, the Greek religion never suppressed. If many churches for a time became mosques, the cathedral of Palermo among them, there were still Greek bishops when the Normans came. The very first church built by Count Roger, when or soon after besieging Palermo (1071), has a Greek east end with a dome. The first archbishop of Palermo was Greek. Sta. Maria dell' Ammiraglio was founded by a Syrian Greek, Giorgios Antiochenos, the 'Admiral' of King Roger II. It is possible therefore that the plan and construction of this church are due to native Christian workmen imbued with the Greek traditions, re-inforced by infiltration from Byzantium.

There was also during the early middle ages a steady stream of Greek immigration, industrial, artistic, and, last but not least, monastic, flowing down from the reservoir of the highly-developed civilization of the Byzantine empire to the lower level of the western world. During the tenth and eleventh centuries there was a renaissance of Byzantine art, showing itself in an after-glow of sweet classical grace mingling naïvely with tender spirituality and quaint love of splendour. It is to this school that

<sup>1</sup> Plate I, p. 27.





PLATE I. THE TEMPLE OF  
FAIRY













PLATE II. THE MARTORANA  
(STA. MARIA DELL' AMMI-  
RAGLIO), PALERMO



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the best mosaics of Sicily are due. The loveliest and most perfect specimens of this Greek work in Sicily are undoubtedly the mosaics of Cefalù, which lie outside the narrow limits of this article ; but some of it may, as already said, be seen at the Martorana, and something of its spirit still hangs over all the later mosaics, the work of Byzantine or Sicilian successors in the tradition.

Below these mosaics the walls of the Martorana<sup>2</sup> were originally panelled with wavy *cipollino* set in borders of parcel mosaic. These have now disappeared, but the carved Moorish-looking doors, probably at one time painted and gilt, still remain to show that the Arabs were at work here in the sumptuous arts in which they excelled. The tower is a charming hybrid: a western campanile in proportion and intention, it yet has a certain eastern lightness of design ; it has arches framed in corderoy work, is decorated with mash-rabayah work, bands of inlays of dark volcanic stone in undeniably Saracen patterns, and was capped by a red dish cover dome like that still seen in the tower of St. Giovanni degli Eremiti<sup>3</sup> of about the same date—that charming little ‘artist’s bit’ which is so interesting to the student, as showing the bare lines of the cupola construction, before the building was prepared for the mosaics.

In any case the original plan of Sta. Maria dell’ Ammiraglio is due to Byzantine influence or inspiration ; it is thoroughly Greek in its simple refinement. A short wide nave and two narrow aisles lead up to three semi-circular apses ; the central one has now disappeared, but a wooden shell reproduces the wholelines. Over the nave is a cupola, set on an octagon, which is obtained by cutting off the angles of the square by means of recessed niches—not pendentives—and abutted by cylindrical vaults bent to follow the lines of the arches : two

in the side-aisles, two spanning the nave, and little interesting vaults lower down in the four remaining spaces of the aisles. Between this and the tower there are now the gaily frescoed vaults and the Nuns’ Gallery of the later seventeenth-century additions or alterations made by the Martorana nuns, to whom the exquisite little church belonged from 1433 (hence the name of the Martorana by which it is generally known). This space was no doubt formerly occupied by a fore-court or atrium like that described by Mr. W. R. Lethaby (‘Mediaeval Art,’ p. 19). It is mentioned in a record of 1295, when the dignitaries of the city of Palermo met in the atrium of Sta. Maria dell’ Ammiraglio. This atrium probably supplied the columns in the Nuns’ Vestibule, contemporary with those in the church itself—Saracen and Byzantine columns of singular beauty, giving a hint of sensuous colour, full of oriental suggestiveness, to every phase of our study. All the vaults and arches, the upper part of the walls, and the two little side apses are still covered with glittering mosaics, some fine, some rather uncouth in their bizarre conventionalism, but all interesting in their decorative and iconographical unity, and a few still belonging to the first and best Greek work, distinguished by sweet dignity of conception and rare delicacy of execution. These include the two angels in the bent barrel vault of the easternmost end, still adoring the Christ in the central apse, whose figure has disappeared ; one of the two panels from the former façade (called by Ibn Dicbair, the enthusiastic Moorish traveller, ‘the most beautiful piece of work in the world’), now set up in the present narthex or vestibule, portraying Christ crowning King Roger—possibly also the charming ‘stories’ in the nave representing the Nativity of Christ and the Death of the Virgin, according to the pretty oriental legend.

In the iconographical scheme the figure

<sup>2</sup> Plate II, p. 30.

<sup>3</sup> Plate III, p. 33.



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of Christ Pantocrator occupies the top of the dome, attendant angels, prophets and patriarchs are ranged below, the Annunciation and similar subjects of deep significance occupy the more important spaces near the altar, other scenes from Biblical history the walls of the nave and side aisles, while the remaining spaces on pillars and in archivolts are filled with figures of saints and martyrs.

This scheme and the forms in which it has crystallized have such close analogies with the work in the Palatine Chapel that

everything points to a common source of inspiration, if not to execution by the same body or school of workmen. Possibly this inspiration was embodied in some kind of pattern book or manual, earlier than the famous descriptive manual by the Monk Denis, of Mount Athos, of which the earliest date, according to Bayet, would seem to be the thirteenth or fourteenth century. Something of the kind, not confined to painting alone, might clear up many obscure questions with regard to the affiliation of the arts.

*(To be continued.)*

## ❧ THE FORTHCOMING EXHIBITIONS ❧

**F**OR once it would appear as if pictures by old masters would not be the artistic feature of the London winter season, and in many quarters the change will not be regarded as wholly disadvantageous. The just and generous appreciation of the great old masters of which the winter exhibitions at Burlington House have been the outward and visible sign has often been accused of distracting attention from living artists. As *THE BURLINGTON MAGAZINE* has previously indicated, the fault seems to lie not so much with the old masters as with living men, who have not been able to make hitherto any unselfish united effort to sort the good from the bad, and to offer the public a few fine things in the place of ten thousand poor ones.

At last, however, it would seem as if the sifting process was beginning. The Royal Academy in arranging an exhibition of the recent work of its members and associates will naturally attempt to make the collection as attractive as possible, since it must of necessity challenge comparison with previous winter exhibitions. The show which Messrs. Agnew will hold side by

side with that at Burlington House should be even more interesting, since we understand it will be composed of works by some thirty 'outsiders,' chosen from the New English Art Club, the International, and the Scottish Art Societies. It is rumoured too that Messrs. Carfax are preparing a modern exhibition of a kind with which their name has not been associated hitherto.

To the public this concentration of artistic effort should be of uncommon interest, since they will have a chance, for the first time, of forming a fair estimate both of talent that has official recognition and of that which struggles on without it. Nor should the circumstances be less beneficial to artists themselves. Much of their distrust of each other proceeds from ignorance, and from the impossibility of ferreting out excellence in a crowded gallery. For that ignorance there will no longer be an excuse, and the prospect of the forthcoming winter is one to which both painters and collectors alike will look forward with lively interest, the more so because twenty or thirty picked specimens of the finest living artists can be bought for less than the price of one respectable painting by an old master.





AT THE TOP OF THE  
AND THE TOWER  
PALERMO

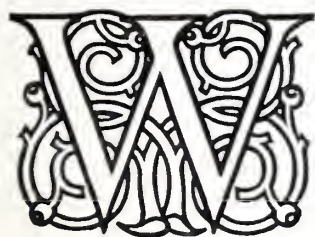






# THE CLASSIFICATION OF ORIENTAL CARPETS<sup>1</sup>

## ❧ PART I ❧



WITHOUT doubt the classification of oriental carpets is one of the most difficult problems that confront the student or the connoisseur. It would hardly be too

much to say that, save within certain very narrow and therefore unsatisfactory limits, the solution of the problem is practically impossible. The number of minute matters, each salient in itself, which have to be considered and weighed with or against one another is baffling to a bewildering degree. The question of the materials employed, which comprise the 'shed' (or plush or pile), the 'backing' (*i.e.* the woof and the warp), and the fringes, which in many specimens are of a different material from the backing; the method of knotting, which though largely alike in many countries varies in some small degree; the dyes employed in the colouring and the use of the natural wools; the arrangements of the colours in relation to one another; the texture (including the depth of the pile and the closeness of the weaving); and finally the design with its intricate symbolism, in which again the symbolism of colour holds its own value—all these provide, as will be recognized, an immensely wide field of intricate and painful study.

But even this is by no means all: the student may have solved to his own satisfaction all, or nearly all, of these essential points, and having done so will find himself confronted with the greatest, the most insurmountable difficulty of all; this, the crux indeed of the whole matter, may be described as the migration of influences—the influences of symbolism, of colourings, of materials, of workmanship, and of design—and over this stumbling-block his most carefully elaborated theories almost invariably break down. These influences are at once so many and so widespread, and at the same time have become so indissolubly interwoven, as practically to defy differentiation. Not only do we find Mongol and Chinese influences in the works of Persia and Afghanistan, and Persian influences both in India and in Asia Minor, Turkish influences in Europe and in China, and vice versa, which would be accountable to definite historical cataclysms or to natural causes; but owing to the migratory character of the weavers of all these countries the characteristics peculiar to the native home of each have become hopelessly and inextricably involved. It may be said that the predominance of any

known and recognized influence should afford a definite clue as to locality; and to some extent this is no doubt true, but even then the test is only applicable with prospect of success in the case of a given specimen of known provenance. It is of course a paradox, but it is none the less a truism, that the only reliable guarantee possible as to the origin and character of any specimen is the possession of its unimpeachable pedigree (if one may use the term) and certain knowledge of the place where it was made. Yet even when equipped with such knowledge the searcher after truth is faced by yet another difficulty; for instance, he may know that the specimen before him was produced in a given locality of the Punjab and at a date beyond dispute, that these facts are fully borne out by the material of the backing and the shed and by the texture and the dyes employed: yet when he finds that in the design and colour-scheme three parts are Persian and only one Indian, how is he to decide whether the carpet should be called Persian or Indian. May be in such a case it would be right to call the specimen Indian, though undoubtedly it was woven by a Persian only partially imbued with Indian influence born of his immediate environment. But it will be conceded that only in very rare cases are all these different clues forthcoming, and in their default it is likely that there will always be uncertainty and inaccuracy in classification.

It is hardly too much to say that it would be practically impossible to find any specimen of whatsoever provenance in which the influences of the art of some other country or countries might not be traced. Even at a comparatively early date, and before the mists of time and the growth of commerce had blurred the sources of accurate information, the question seems to have been almost as difficult and as complicated as it is to-day. The Greek and Roman authors, for instance, wrote much on oriental carpets, which they called Babylonian. This, however, must obviously have been a generic term, for at the time of which they write, although Babylon may have been a chief centre of manufacture, yet it was also the emporium for all Asiatic products and a centre of trade. In the same way woollen goods and carpets are referred to by Hippocras, writing 500 B.C., as famous wares of Miletus, whereas it is more than probable that they merely gained the name from being shipped at that port.

Lessing is of opinion that the earliest carpets partook more of the character of Gobelins tapestries. Painted copies of these, traced back to the eighth century B.C., were found on the walls and floors of Nineveh. It is believed that they were so painted for use on ordinary days, and that the real articles of which they were the accurate

<sup>1</sup> For previous articles on Oriental Carpets see Vol. I, pp. 75, 341; Vol. II, pp. 43, 349; Vol. III, p. 263; Vol. IV, p. 143; Vol. V, p. 264; Vol. VI, p. 139 (Nos. I, III, IV, VI, IX, XI, XV, XX).



## *The Classification of Oriental Carpets*

representation were hung or laid over them on feast days. The primary features of design of the painted carpets found in the royal palace at Nineveh are the same as may be observed in the rugs used in the modern tents of Kurdistan. The nomad races for some reason appear to favour the geometrical style of design. Dr. Lessing regards it as possible that the shape of their tents was found not to show off figure patterns to the best advantage.

As illustrative of the difficulty of tracing the origin and date of production of an oriental carpet the case may be quoted of two large specimens which are still in existence in the church of St. Francis at Assisi to which Lessing refers. These carpets, which are in Gobelins, he believes not to have been older than the church which harbours them, which was consecrated in 1253. They contain, however, many indications by which they should be attributable to the sixth or seventh century, the era of the descendants of Dassan of Persia. For instance, the border ornaments closely follow the style-characteristics of that period, and the colours appear peculiar and different from those employed in known oriental works of later dates. Dr. Lessing, however, maintains that they are not of that time, and says that they have been copied accurately and without change in some outlying district of Mesopotamia at a period as late as the middle ages.

Dr. Lessing has written a very valuable treatise on the subject of ancient oriental carpets. In this he holds, and with every appearance of justification, that valuable information on the subject of the earliest introduction into Europe of oriental carpets is to be found in the old wall-paintings in Italian buildings of the middle ages. These representations, he holds, as did two Greek writers on Babylonia, were used instead of carpets on ordinary days. In these depictions the flat style of oriental carpet pattern is shown, but very great carelessness of workmanship was evidently displayed by the Italian artists, inasmuch as they merely give the divisions of colour and the main outlines of the design, while in the place of the angles of the original they appear to have substituted curves. One of the best known of these paintings is to be found also in the church of St. Francis at Assisi; it appears to date about 1300 and is contemporary with the frescoes of Giotto and Cimabue. Other examples are to be seen in the church of St. John the Baptist at Urbino and in the Council House of Gubbio. Again, in the Sistine Chapel of the Vatican similar patterns exist. The oldest specimen of an oriental carpet found in Europe is that in the church of St. Gercon at Cologne. A large fragment of this, which is made of coarse wool and might be considered as a tapestry carpet, has been transferred to the museum at Nuremberg. The design contains in round fields repeated groups representing

a griffin tearing a lion to pieces, and the style of the design belongs to the end of the first thousand years of the present era.

The influence of Mahomet in eastern forms of design was early felt in Byzantium, which may be regarded as being the centre of European civilization during the sixth and seventh centuries. Justinian, as we know, encouraged all forms of manufacture, and particularly that of silk-weaving. His cultivation of the silk-worm gave rise in the seventh century to the importation of Mohamedan workmen, and incidentally created the silk-weaving colony which has continued to exist in Constantinople to this day. A small colony of silk-weavers lives and works, as has been the case for very many generations, in what were once the immense underground cisterns constructed by the Byzantine emperors in the heart of Stamboul with the object of preserving the populace from a water famine in time of war, when the aqueducts were likely to be destroyed. I have often seen those quaint industrials working and flitting to and fro, ghostlike, in the dim shadows of the 'hall of a thousand columns' (as it is called), fifty feet beneath the busiest Stamboul streets. Until Justinian's hobby of cultivating the growth of silk had borne fruit, the commodity was obtained in Constantinople with the utmost difficulty; purchased at Chinta, it was conveyed by caravan to the banks of the Oxus, and ultimately found its way to Constantinople via the Caspian and Asia Minor. The possession of the inestimable advantage of silk cultivation remained with Byzantium from the time of Justinian until the age of Comneni, and, in a sense, was the channel through which eastern influences flowed westward. During and after Justinian's reign silk was cultivated throughout the Greek Archipelago, thence the power of producing it spread to Northern Italy, through Venice, and gradually manufactories were established in Lucca and Florence and in Venice, although for Greek silk, which remained the best, Europe was still dependent on Constantinople, until in time the silk fabrics of Florence and Venice superseded those of Greece and Sicily. Thus through Constantinople and Venice came the great supply of eastern materials, and through Sicily and the south the Saracenic designs which were wrought with them in Venice and Florence and Lucca from the fourteenth to the sixteenth century. When Constantinople fell into the hands of the Ottoman Turks the command of the material was still with them, and it was through them that Europeans were supplied with silk and with silken goods, in which, of course, their own designs were prominent, during the centuries in which they and the Christians struggled for supremacy in the south of Europe. El Makriz mentions the manufactories of Alexandria, but it is more likely that that port was a *dépôt* for the produce of Cairo, Aleppo, and Damascus. Cairo



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and Damascus, it may be said, were seats of silk manufacture at a very early date.

It is probable that the introduction of silk into oriental carpets was a Mahomedan innovation, possibly it may have been due to Saracenic influence. Sir George Birdwood attributed to the Saracens all or most of the variations in carpet manufacture actually traceable to Mahomedans after their occupation of Bagdad and Damascus. And these variations they spread along the Mediterranean littoral from the eighth to the eleventh century. He held that although the Saracens had but little taste for artistic design, yet they certainly exercised a distinct influence on the art of decoration. To them is due, in his view, the origin and development which culminated in the Renaissance. In so far as regards oriental carpets, magnificent examples of which are treasured in the churches and cathedrals of Italy, Spain, and Portugal, he is of opinion that only a very small proportion can be attributed to Persia. That Mahomedan designs were modified by Christian influences there can be no doubt. Many complicated designs, attributed commonly to Persia, should really be traced to the Saracens and to the Moors, and where Christian emblems were

introduced into them the reason was that the Saracens and Moors worked under Christian masters, probably for the most part monks who were themselves inspired by Saracenic influence. In Riegl's work '*Altorientalische Teppiche*' are given two illustrations of an authenticated seventeenth century Persian carpet in which the design shows indubitably the presence of Christian influences. The main field of the carpet depicts hunting scenes by large bodies of men in Persian dress and on horseback accompanied by hunting lions, leopards, and hounds engaged in the chase of deer and other animals; in among these are scattered innumerable minute flowers of various known kinds. This is, save in the excellence of workmanship, a normal Persian design dominated by Saracenic influences. The bordering of this remarkable work, however, is almost entirely composed of the figures of angels and cherubs, having a distinctly western type of ethereal beauty. It is noteworthy in this regard that in the early seventeenth century, during the reign of Shah Abbas the Great, the Portuguese were occupying Hormuz, at the entrance to the Persian Gulf, and the English, French, and Dutch Gomerom, or, as it is now called, Bandar Abbas.

*(To be continued.)*

## TWO LOST MASTERPIECES OF THE GOLDSMITH'S ART

BY THE REV. HERBERT THURSTON, S.J.

**I**S it not Professor Lanciani who has somewhere remarked that he who seeks to shed new light upon the antiquities or arts of Italy must search the libraries of England? Whoever may be the author of the saying, it contains a considerable element of truth. To the many instances in point which might easily be quoted, I venture to add one new illustration.

Some twelve years ago the Print Room of the British Museum acquired—by purchase, if I mistake not—a volume of coloured drawings, most of them depicting objects of ecclesiastical art used in the pontifical ceremonies at St. Peter's. The sketches were executed by Italian draughtsmen, in particular by F. Bartoli and J. Grisoni, at the instance of an English collector named John Talman. How access was obtained to these treasures, preserved some of them in the castle of St. Angelo and others in 'the Pope's secret sacristy in the Vatican,' it is not easy to conjecture, but there can be no question that the drawings were carefully made from the objects themselves. As regards date it will be sufficient to say that the

collection belongs to the first half of the eighteenth century. Some of the sketches were probably made as early as 1729.

What lends, however, a special interest to this volume is the fact that many of the objects therein depicted are now no longer in existence. After the campaign which Napoleon in the February of 1797 directed against the States of the Church, a treaty was concluded with the Holy See at Tolentino. By the terms of this agreement the Pope, besides various cessions of territory, was compelled to furnish an indemnity of 30,000,000 francs. As the money had to be forthcoming without delay, and a third of the sum by special arrangement was allowed to be paid in diamonds or other valuables, Pius VI, at his wit's end for resources, was compelled to fall back upon his plate and jewellery. A number of precious objects were broken in pieces or melted down, and there can be little doubt that many splendid specimens perished, of which no memory now survives.<sup>1</sup> For just a few, thanks to such collectors as

<sup>1</sup> An account of this act of vandalism will be found in *Piot's Cabinet de l'Amateur*, 1863, p. 45. M. Piot derived his information from the papal goldsmith Spagna, who, as a young apprentice, had taken part in the proceedings.



## Two Lost Masterpieces of the Goldsmith's Art

Mr. Talman, we are enabled to form some idea of their artistic merits from the drawings made at an earlier date and now occasionally brought to light in out-of-the-way libraries.

Of the works of art which found their way to the melting pot in that holocaust of 1797 the most famous was probably the gold cope-clasp, variously called *morse*, *formale*, *pectorale*, *bottone*, etc., which had been executed by Benvenuto Cellini for his patron, Clement VII. It would hardly be an exaggeration to say that this beautiful piece of jeweller's work was the foundation of all the artist's subsequent fortunes. The description of his design, with the appreciative comments it elicited, the perils to which it was exposed, and the quarrels which resulted from it, fill many pages in the Autobiography, while in his treatise on the goldsmith's craft (*Oreficeria*) Benvenuto deals at length with the technical details of the execution of his plan and with the materials and jewels employed.<sup>2</sup> Despite, however, the unique position which the morse must hold in any account of Cellini's artistic career, it has been generally believed that all trace of the design had perished.<sup>3</sup> M. Plon in preparing his magnificent monograph upon Cellini was unable to set before his readers even the roughest outline of the clasp, and the numerous commentators and editors of the Autobiography have been equally at a loss. For this reason it is satisfactory to find among Mr. Talman's drawings in the Museum Print Room three careful sketches of this famous masterpiece,<sup>4</sup> which are inscribed as follows:—

1. *Obverse of the morse*.—‘The famous Pectorall of Gold made by Pope Clement y<sup>e</sup> 7th: adorned w<sup>th</sup> Figures in Relievo Basso & Alto-relievo. In y<sup>e</sup> middle is a pointed Diamond which they say cost y<sup>e</sup> said Pope 38000 Roman Scudi. It is sett w<sup>th</sup> 4 very fine Emeralds, 2 exceeding fine & large Saphirs, & 2 very fair Ruby-balasses. It is kept in y<sup>e</sup> Castle of St: Angelo, w<sup>th</sup> the Triple Crowns, & is not to be taken thence but when y<sup>e</sup> Pope sais Solemn Mass. This rare piece is valued at 15000 Sterling. y<sup>e</sup> workman was Benvenuto Cellini a sculptor and silversmith a Native of Tuscany. F. Bertoli delineavit.’

2. *Reverse*.—‘The back part of the said Pectoral shewing y<sup>e</sup> Arms & Impresses of Pope Clement, finely embossed on gold.

Fr. Bertoli del:’

3. *Rim of the morse*.—‘The Profile of y<sup>e</sup> same Pectoral adorn'd with Figures in Bass-relievo and finely enamell'd.’

<sup>2</sup> See the *Vita*, Bk. I, caps. ix, x, xi, and xviii; *Oreficeria*, caps. vii and xii. In the convenient edition of Rusconi and Valeri (Rome, 1901), pp. 106, 107, 119, 121-123, 129-130, 212, 683, 707-708.

<sup>3</sup> Rusconi and Valeri in their notes to the Autobiography, p. 112, note 15, declare that they are not satisfied, as Plon and Piot appear to be, that the cope-clasp itself perished in the general destruction of 1797. No one, however, professes to have seen it since then.

<sup>4</sup> See Plates I and II, pages 39 and 42.

The Autobiography is, of course, well known and easily accessible, but I may be pardoned perhaps for reproducing here one or two of the more relevant passages. It was just before Easter 1529 that Pope Clement, as Cellini relates, told him that he destined him for ‘a most important piece of work worthy of his best talents.’

‘It is a button for my cope (*bottone del piviale*) which has to be made round like a trencher, and as big as a little trencher, one third of a cubit wide.<sup>5</sup> Upon this I want you to represent a God the Father in half-relief, and in the middle to set that magnificent big diamond which you remember, together with several other gems of the greatest value. Caradosso began to make me one, but did not finish it. I want yours to be finished quickly, so that I may enjoy the use of it a little while. Go, then, and make me a fine model.’ He had all the jewels shown me, and then I went off like a shot to set myself to work.<sup>6</sup>

Whether the Pope meant to entrust the work entirely to Cellini is not quite clear, but in any case he yielded to rival solicitations and allowed other designs to be submitted to him. Benvenuto describes graphically enough the result of the competition:—

‘After a few days,’ he says, ‘I finished my model, and took it to the Pope one morning, when Messer Traiano made me wait till he had sent for Micheletto and Pompeo, bidding them make haste and bring their drawings. On their arrival we were introduced, and Micheletto and Pompeo immediately unrolled their papers, which the Pope inspected. The draughtsmen who had been employed were not in the jeweller's trade, and therefore knew nothing about giving their right place to precious stones; and the jewellers on their side had not shown them how; and so it turned out that all of them had stuck that famous diamond<sup>7</sup> in the middle of the breast of God the Father. The Pope, who had excellent taste, observing the mistake, approved of none of them: and when he had looked at about ten, he flung the rest down, and said to me, who was standing at a distance. “Now show me your model, Benvenuto, so that I may see if you have made the same mistake as those fellows.” I came forward, and opened a little round box; whereupon one would have thought that a light from heaven had struck the Pope's eyes. He cried aloud: “If you had been in my own body, you could not have caught my idea better; as this proves. Those men there have found the right way to bring shame upon themselves.”’

Clement was impatient for the work to be put in hand at once, and sent for 500 ducats that Benvenuto might take them away with him.

‘While we were waiting for the money,’ Cellini continues, ‘the Pope turned once more to gaze at leisure on the dexterous device I had employed for combining the diamond with the figure of God the Father. I had put the diamond exactly in the centre of the piece, and above it God the Father was shown seated, leaning nobly in a sideways attitude, which made a perfect composition, and did not interfere with the stone's effect. Lifting his right hand, he was in the act of giving the benediction. Below the diamond I had placed three children (*puttini*), who, with their arms upraised, were supporting the jewel. One of them, in the middle, was in full relief, the other two in half relief. All round I set a crowd of cherubs, in divers attitudes, adapted to the other gems. A mantle undulated to the wind around the figure of the Father, from the folds of which cherubs peeped out; and there were other ornaments besides which made a beautiful effect.’

<sup>5</sup> ‘Grande quanto un taglieretto di un terzo di braccio.’ The Museum drawing, which is six inches in diameter, must, I fancy, either be the exact size of the original, or possibly somewhat smaller.

<sup>6</sup> Here and elsewhere I have used the admirable translation of the late Mr. J. A. Symonds.

<sup>7</sup> ‘Quel meraviglioso diamante.’





REVERSE

PLATE I. MOUSE, MADE BY  
BENVENUTO CELLINI FOR  
CLEMENT VII. FROM WATER-  
COLOUR DRAWINGS BY FR. DE  
TODI, IN THE BRITISH MUSEUM





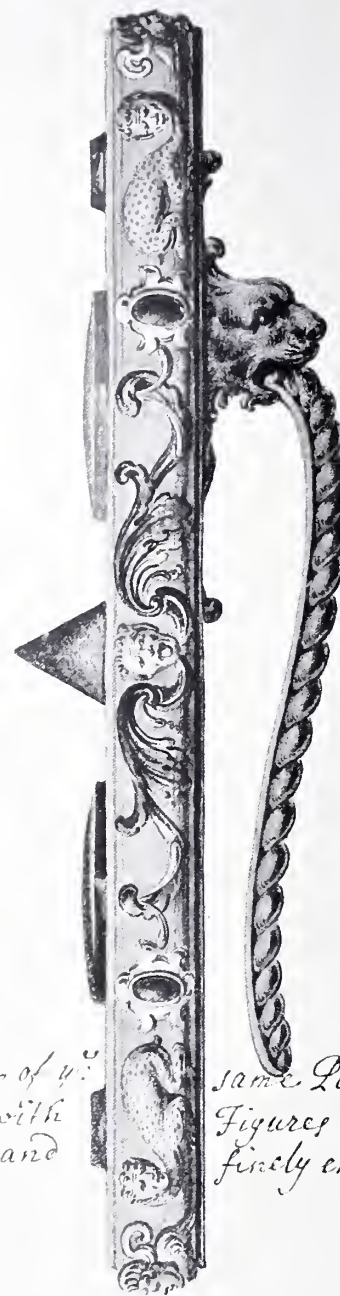








TIARA MADE BY CARADOSO FOR JULIUS II



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RIM OF MORSE MADE BY BENVENUTO CELLINI FOR CLEMENT VII



## Two Lost Masterpieces of the Goldsmith's Art

I must refer the reader to the *Oreficeria* for the more technical details about the execution of the work, but it should be noted that the description which Cellini gives of the gems employed exactly corresponds with what we see in Bartoli's coloured sketch. The two big rubies, two big sapphires, and the four emeralds are quite unmistakable, while the diamond in the centre, 'the facets of which were cut starwise to a point,' can hardly suggest a doubt; though strange to say the artist declares that he 'set the stone quite free (*scoperto*, i.e. *à jour*) between four claws,' which hardly agrees with what the drawing shows us. As this central stone in Bartoli's sketch is almost slate colour, it is just conceivable that at some financial crisis the great diamond was removed and replaced by an amethyst, the setting being altered at the same time. The diamond, purchased, so Cellini says, by Julius II for 36,000 ducats, was a very famous stone. It was then accounted the second largest in the world, being only a little smaller than that belonging to 'Soliman the Emperor of the Turks' which was 'nearly as big as half a walnut.'<sup>8</sup> It had previously been used in the cope-clasp made for Julius II by the goldsmith Caradosso, and the whole ornament, as a hitherto unnoticed entry in the *Regesta* of Leo X plainly indicates, had been pledged by that pontiff for no less a sum than 75,000 ducats.<sup>9</sup>

The name of Caradosso, which has just been mentioned, suggests the inclusion here of another remarkable piece of jeweller's work, our more accurate knowledge of which is again due to the same volume of drawings at the British Museum. This is the famous tiara made by Caradosso for Pope Julius II, a work of which that splendour-loving pontiff was inordinately proud.<sup>10</sup> It is true that in this case an engraving of the tiara by George Vertue was already in existence, but M. Eugène Müntz, while reproducing Vertue's engraving in his monograph on the tiara,<sup>11</sup> was evidently unaware that the coloured sketch from which

the engraving ('Ex Collect. J. Talman') was made was itself still preserved to us.<sup>12</sup> Moreover Vertue's engraving is inaccurate. It represents the tiara as finished off with cords and tassels, whereas Talman's volume of sketches preserves a separate picture of the two magnificent lappets which in accordance with a tradition of extreme antiquity hang down from all papal tiaras, in much the same way as the *infulae* of a bishop's mitre.<sup>13</sup>

The impression left by the colours of the stones with which the whole structure is encrusted is one of almost barbaric richness. Besides three big diamonds and a number of smaller ones, there were 24 large balas rubies, 24 emeralds, and 22 oriental sapphires of extraordinary size. The groundwork was of pearls, and some pear-shaped pearls and other stones were left to hang loose. The three crowns (a feature introduced by Boniface VIII or his successor at the beginning of the fourteenth century) are only represented here by three zones of X-shaped ornament of gold and enamel. The magnificent emerald at the apex was added to the tiara by Gregory XIII, and displays his name and arms. An entry in the *Regesta* of Pope Leo X, which has escaped the notice of M. Müntz, lets us know that the diamonds forming the inscription at the base were supplied by a Genoese jeweller, and that the ribbon containing it was originally supported by two angels.<sup>14</sup> It is curious that this remarkable work of art, after surviving the sack of Rome through the accident of its being in pawn, was deliberately broken up and refashioned by the order of Pius VI. The stones no doubt went to Paris a few years later like those of Cellini's cope-clasp, but the big emerald at the summit was eventually restored by Napoleon, and now surmounts another papal tiara of more modern construction.

<sup>12</sup> See Plate II, p. 42.

<sup>13</sup> See Jelic in the *Römische Quartalschrift* for 1892, pp. 83-94, and compare in the same periodical the article by E. Wüschel Becchi, 'Ursprung der päpstlichen Tiara und der bischöflichen Mitra,' 1899, pp. 77-108.

<sup>14</sup> *Leonis X Regesta*, ed. Hergenröther, No. 9787. As in 1514, i.e. at least five years afterwards, there was still no money to pay this jeweller, he was made warden (*marescallus*) of the Marches of Ancona.

'Laurentio Grosso joellerio Januensi, mareschallo prov. Anconitan. et fam. suo.

'Cum itaque, sicut accepimus, tu occasione literarum adamantinarum in diademate seu mitra papali, *regno* nuncupata, verba illa, videlicet JULIUS LIGER PAPA SECONDES ANNO SEPTIMO, constituentium, et ceterorum rubinorum, smaradorum (sic), et spinellarum, quorum singuli singulas dicti versus dictiones sua interpositione a sequentibus distinguunt, necnon duarum angelorum imaginum miro artificio fabricatarum, quae frisium, in quo verba praedicta collocata sunt, sustinere videntur, fel. rec. Julio 1<sup>o</sup> P. II praedec. nostro, receptis ab eo duntaxat 500 duc. auri largis in partem solutionis traditis et consignatis, adhuc in duc. 1500 auri similibus . . . noster et Ap. Sedis creditor existas, Nos tibi . . . satisfacere volentes marescallatum seu officium marescalli prov. nostrae Marchiae Anconit. tibi quoad vixeris in dicti crediti solutionem . . . concedimus.' The document is dated June 18, 1514.

<sup>8</sup> 'Poco men de una mezza noce.' See the *Pirotechnia* of Vanoccio Biringuccio (Venice 1540), fol. 40. There can be little doubt that the same diamond is referred to by Theseo Ambrogio (Albonesi), *Introductio ad Chaldaicam Linguam*, p. 182. 'Ante summi antistitis pectus, tanquam lucidissimum coeli astrum, pyramidalis adamantis illius forma lucentes in oculos contuentium radios emittit.'

<sup>9</sup> *Regesta Leonis Papae X.* ed. Hergenröther, No. 3954, dated August 4, 1513. 'Andreae de Bellantibus . . . qui mutuavit sibi 75,000 duc. . . pro eius et sociorum indemnitate et securitate (Papa) pignorat et consignat l'ectorale Pontificale cum petra adamantina magna et aliis gemmis in eodem existentibus.'

<sup>10</sup> This is probably the papal crown of which Luther was told that all the princes of Germany could not pay the price of it. See Elze, *Luthers Reise nach Rom*, p. 49.

<sup>11</sup> Müntz, *La Tiare Pontificale*, p. 73. M. Müntz has collected almost all the known references to Caradosso's tiara. Julius II told his master of ceremonies, Paris de Grassis, that the work had cost him 200,000 ducats. This sum M. Müntz considers to be the equivalent of 10 million francs (£400,000) in modern money.



IT is but a few weeks since the last sale of a momentous season was held, and the short space of rest has set us recalling the sensational prices that have followed one another so quickly. There have been large prices at Christie's in the past, but they have stood out conspicuously and have been remembered as the exceptional events of the year. But during the last few months extraordinary prices have followed upon one another with such rapidity that many are in danger of being overlooked and forgotten. These have been seized upon by half-informed journalists and dealt with in newspaper articles in a way calculated to mislead the public grossly. A characteristic example of this kind of thing was furnished by the sale of the so-called biberon which belonged to Mr. John Gabbittas. There is no necessity to give any description of this piece, for it has been written about and illustrated too much perhaps. During the week in which it was on view it was the object of curiosity to the crowds who had heard or read the tales of the fabulous price it would realize. It was described in the catalogue as being of Italian origin of the sixteenth century. But, at a first glance even, the idea of its being Italian was dismissed from the mind of anyone conversant with this form of art. The shape—which, by the way, was unpleasant, as the bird, or winged monster as it was termed, was too large for the height of the foot and was further ill-balanced upon it—proclaimed it at once as having nothing to do with Italy. Upon a closer examination this opinion was amply confirmed by all the details. The figure at the top and the enamels throughout were certainly of German origin of the seventeenth century, and though passably good, were not of a quality to rouse an expert to enthusiasm. But the point which above all should have set all doubts at rest was the joining of the pillar of the foot to the body of the rock crystal above. This was of the scroll pattern, thick and heavy, so often used by the German silversmiths of that time. Such seemed to be the general opinion amongst those whose verdict is worth considering.

There were those who, more confident still, assigned it to Augsburg, but we should not care to go so far as to give it to any particular town. It would be interesting, however, to remove the mounts to find if any hall-mark exists.

It was evident that a severe contest was to be waged for its possession, but most people were much astonished when bidding did not cease until 15,500 guineas had been reached. This figure was seized upon by the newspapers and their comments frankly showed that they considered an outrageous price had been obtained. It was an excessive sum, we are prepared to admit, for an

example of German art of the seventeenth century of such quality, but it could well have been doubled had it been a piece of first-rate workmanship and importance of a century earlier, and having its origin in Italy. There is scarcely a person who could even approximately estimate the amount that could be obtained for one of the lovely specimens in the Louvre or in the Waddesdon room at the British Museum, or even for one of the finest pieces in Dresden and many another German city.

In the late autumn the exquisite little Elizabethan ewer in rock crystal, the property of the late marquis of Anglesey, attracted a great crowd to Christie's. It was a singularly beautiful piece, for not only was the workmanship of the highest order, but the form, usually so poor in English objects of this class, was worthy of an Italian master of the renaissance. One could not help remembering this charming piece when the biberon was on view. We do not think that, as prices have been ruling, 4,000 guineas was too much for it; it was, at any rate, far cheaper than the biberon.

But whilst the biberon was the sensation of the year, the sale which attracted the most attention was that of the Louis Huth collection. Mr. Huth's taste in oriental porcelain was exquisite, and we have rarely seen a collection at Christie's so uniform in quality and with so few undesirable specimens. A great surprise was in store when the lovely little prunus or hawthorn pattern vase was so eagerly competed for that 5,900 guineas were bid before the hammer fell. This is easily a record, the nearest approach to it being the 1,250 guineas given last year for the example belonging to Mr. James Orrock. Many were the comparisons drawn betwixt the two; but, although the connoisseurs were divided in opinion—some holding that with the exception of the lid the Orrock example was quite as good, and others thinking the Huth vase incomparably finer—there did not appear to be much choice. Another extraordinary price for porcelain was obtained in April, when a Sèvres vase, painted by Dodin, but still not of the finest quality, reached the fabulous price of 4,000 guineas.

Not one whit behind the porcelain or the pictures in point of quality was the Louis Huth silver. It is many years since such a beautiful James I rosewater ewer and tankard came into the market. The workmanship displayed and the form were beyond praise, and when it is considered that the preservation was all that could be desired, £4,050 did not seem at all extravagant, considering the prevailing excitement and the abnormal prices ruling throughout the afternoon.

The season will be remembered, too, by those who interest themselves in the art of the fifteenth and sixteenth century for the dispersal of the Capel-Cure collection. Unfortunately for the



## The Sales of the Past Season

owners, the things were not well known, in fact many became acquainted with them for the first time in the sale-room. Consequently the dealers and the well-informed collectors were enabled to obtain things of the first importance for comparatively moderate sums. Of course, under such circumstances the prices fetched in the auction-room afford no idea of the amounts at which many objects finally changed hands. For example, the magnificent fifteenth-century pageant-shield in gesso, quite one of the *clous* of the collection, which singularly enough many excellent judges quite overlooked, changed hands at considerably more than the £560 at which it left the easel, while the wonderful bronze plaques by Andrea Riccio, knocked down for 800 guineas, were passed on in a few hours for four or five times that sum.

There were, however, one or two objects about which the 'ring' seemingly could not make up their minds. One was the beautiful bronze group of *Pluto and Cerberus*. It was hinted in the catalogue that it might be the work of Benvenuto Cellini, and it must be confessed that at first glance the character of the extremities suggested that master. Opinion was divided as to whether it dated from the fifteenth or sixteenth century. It was these uncertainties which frightened many of the collectors and dealers. Personally we have little doubt that it was a sixteenth-century Venetian bronze of high quality, and its purchaser can be congratulated upon having acquired it as cheaply as 860 guineas. The much-talked-of terra-cotta bust of Lucrezia Tornabuoni ascribed to Donatello proved a keen disappointment. It was a very poor work indeed, and the opinion was freely expressed that it was a comparatively modern production. While we agree as to its lack of artistic qualities, we are inclined to think still that it may date back much further than the majority seem to suppose.

As far as price was concerned one of the most important items of the sale was the large throne coming originally from the Hall of the Ambassadors at Venice, the greater portion of which was of characteristically sixteenth-century Venetian craft. It was a great pity that this piece was not in its original condition, otherwise a higher price than the 1,000 guineas at which it changed hands would have been obtained for it.

But it is chiefly amongst the pictures that we must look for that remarkable series of prices which have been such a feature of the past season. Perhaps on the whole the Huth sale was the most important of the year. It was an exciting afternoon, full of surprises; and if the majority of the things were apparently very dear, there were many fine pictures to be secured for moderate sums.

For example, seldom do fine sketches by Constable come into the market. The *Dedham Watermill*, a large study for the South Kensington picture, with its exquisitely felt distance and sky,

was singularly covetable, whilst the noble study for the South Kensington *Salisbury Cathedral* was of the highest quality. Yet they only realized 500 guineas and 1,700 guineas respectively. Great interest was manifested in the large landscape and figures by Crome. In many respects it is a careful and soundly-painted picture of the manner which culminated in such examples as the *Mousehold Heath* in the National Gallery, and the capital representation of a scene on the same heath in Edinburgh, but lacks at once their spontaneity and spirit. At the same time it was attractive to the man in the street; the view is pleasing, there is plenty of brilliant colour in it, and these facts are perhaps responsible for the 3,000 guineas paid for it.

The Huth collection contained two other examples of the great Norwich painter. The *View of Norwich*, of much earlier date than the large landscape above mentioned, frankly owed a deal to the influence of Ruysdael, but the incoherence of the sky and of the hills behind the city robbed it of much of its charm. Still, 320 guineas was not an extravagant price to place upon it. The *View on the Yare*, although of small dimensions, was in every way a masterly work. It is such canvases as these which lift Crome into the front rank of the greatest painters of atmosphere who have ever lived. It was cheap at 200 guineas.

The *Portrait of Mr. Vestris*, by Gainsborough, was certain to evoke a keen competition even in these days when few collectors can be brought to look at a male portrait. Still, here was a singularly handsome man, whom—one could feel it immediately—Gainsborough was delighted to portray. The painting was so deliciously free and delicate that it seemed to have been blown upon the canvas. Nobody seemed in the least surprised when the relatively high figure of 4,550 guineas was placed upon it. The remarkable series of Morlands had been chosen with admirable taste. They were nearly all of the best period, and of uniformly good quality. Curiously enough, however, an Ibbetson has crept in under Morland's name, but it was so near to him in composition and in handling that excuse could be made for the error. The large *Morning* selling for 2,000 guineas constituted a record as far as price is concerned for works of this master. The highest figure hitherto for a picture by him had been the 1,250 guineas paid in 1898 for *The Post Boy's Return*.

There were two Corots, both of which were exceedingly beautiful, and sold well; the river scene with a man in a boat fetched 2,000 guineas, and the river scene with a cottage behind a row of trees 2,650 guineas.

The 500 guineas which were given last year at the sale of the collection of Mr. C. F. Huth for the chalk drawing of the *Duchess of Devonshire* by Gainsborough were doubled for Mr. Louis



## The Sales of the Past Season

Huth's drawing of the same lady with her daughter, but there were many dealers who wondered that it did not realize even more. There was at any rate one superb Hogarth, *Taste in High Life*, which hardly attracted the attention it deserved. It realized 1,250 guineas, an unsatisfactory price indeed when compared with 1,600 guineas paid for an indifferent rendering of *The Beggar's Opera*, if indeed the latter were really from Hogarth's hand. Hogarth's merits as a painter, pure and simple, have never been fully recognized by the British public. Some day the awakening will come, when we shall see him take his place amongst our foremost masters. When this condition of affairs is brought about, the purchaser of *Taste in High Life* will have good reason to congratulate himself.

The Huth sale was noteworthy, too, insomuch that we had a really splendid Watts submitted. Much has been said and written against the *Daphne*; it has been pitted too much against those wonderful creations of Watts's later years, which possess essentially a philosophic interest; whilst the *Daphne*, painted over thirty years ago, is rather the product of the painter saturated with the poetry of his subject; 1,650 guineas was perhaps a good price for it.

The next important sale was the dispersal of the Tweedmouth pictures. Here Raeburn was undoubtedly the hero of the hour, and the portrait of the artist's wife and his own portrait will long be remembered in London. They were striking examples of the Scottish master, although neither was in perfect condition. They both produced fairly good prices, Raeburn himself selling for 4,500 guineas and his wife for 8,700 guineas.

Some disappointment was expressed at this sale with regard to the Reynolds. A rumour was current in the room that 10,000 guineas had been offered and refused for his *Countess of Bellamont*, but upon an examination of the canvas we could hardly credit that any collector had been so bold. Frankly, we thought the 6,600 guineas it fetched

more than sufficient to pay for such an indifferent work, and the same remark could be applied to the 2,000 guineas for which *Simplicity* was knocked down. During the afternoon the Morland record of 2,000 guineas made a week or two previously at the Huth sale was made to appear quite insignificant by the 4,000 guineas paid for the *Dancing Dogs*.

But the greatest sensation was reserved for the end of the season. At the Ashburton sale were submitted the pair of full-length portraits of Charles I and Queen Henrietta Maria, about which speculation had been rife. They were catalogued as being by Vandyck, and most conflicting views were held upon their authenticity. Certain it is that they date from the late period of the master (if indeed they are from his hand), when the excesses of a life too boisterously enjoyed were having their inevitable effect upon his art. Who could help comparing the superb Peel portraits, now alas two of the glories of the Berlin Gallery, with the insipid and in places ill-drawn portraits of the Ashburton collection? Or again, in looking at the portrait of the king, who could forget the *Charles I* of the Louvre, or the National Gallery canvas? But these comparisons are unfair in a measure; for while we do not deny that Vandyck probably had a hand in the portraits which have just been sold, we think a considerable amount was painted by assistants. Vandyck probably painted the heads and the hands, although one of the hands of the queen caused us some disquietude by reason of its bad drawing; still, we are inclined to the opinion that the master himself did it, but the dresses and the backgrounds were much too mannered and academic for him. As far as regards the value placed upon them—17,000 guineas—we can only say that we were astonished. We know full well from experience that anything is possible in the auction-room, but we think the purchaser may regret his enthusiasm if ever he has occasion to submit them again.



# ECCLESIASTICAL DRESS IN ART

BY EGERTON BECK

## ARTICLE IV<sup>1</sup>

**I**T was necessary to deal at some length with the question of colour in ecclesiastical dress, and to introduce matter which, at first blush, might seem more pertinent to archæology than to art; but archæology is so intimately connected with the study of the earlier art of Italy, France, Germany, and the Low Countries, that it cannot safely be disregarded. Indeed, a critic altogether ignorant of ecclesiology is (unless we agree that an attempt at the determination of authorship is the chief end of criticism) by reason of his ignorance incompetent to deal with that art which is closely associated with things ecclesiastical. What, on the other hand, may be done by one versed in it, may be seen in the brilliant achievements of an English critic, of European fame, whose name will readily suggest itself to the readers of this magazine, to which he is so distinguished a contributor.

We come now to the various articles of ecclesiastical dress. The space which can be devoted to them is strictly limited, and the greater part of it must be given up to what may be called the clerical dress as opposed to that of the monastic and mendicant orders. Very little attention can be paid to the latter; this, however, is not of much consequence, as every student and every serious critic knows to what books of reference to turn for information about the dresses of, at anyrate, the better known orders. But one might search the forty-seven volumes of the *Bullarium*, the hundred volumes of Moroni's dictionary, and the three score large portfolios of printed portraits in the British Museum for information about the clerical dress and the wearers thereof, and find that one had not really got very far.

It is not, therefore, surprising that it would be easy to multiply instances of mistakes made even by distinguished writers; two or three will suffice, and may perhaps be permitted. A work by Messrs. G. Lafenestre and E. Richtenberger, dealing with the picture galleries of Rome, was published a short time since.<sup>2</sup> Describing the portrait of Cardinal Marcellus Cervini degli Spanneschi (afterwards Marcellus II) in the Borghese gallery, they say that he is dressed in 'camail rouge, robe rouge à manches blanches.' I do not remember the picture; but from the reproduction there cannot be the slightest doubt but that the 'robe rouge à manches blanches' is the purple mantelletta of a cardinal with the white sleeves of the rochet which is worn under it. Again, a picture which was reproduced on p. 205 of the number of this

magazine for May, 1904, showing two religious (one standing with a crozier, the other kneeling) is also reproduced in a work called *L'Arte in Bergamo*,<sup>3</sup> the author of which says (p. 43) that the standing figure is a Carthusian. Curiously enough, the writer of the article in this magazine says that the kneeling figure is a Carthusian, and founds thereon an argument. But both writers are in error. There is not the slightest resemblance between the habit, or habits, in the picture and that of a Carthusian, as anyone may see for himself if he will take the trouble to look at the kneeling monk (who is a Carthusian) in Sodoma's *Madonna and Child with Saints* in the National Gallery, or at the figure of St. Hugh of Grenoble, in the tapestry reproduced on p. 142 of the number of this magazine for May last.

At first sight it might seem to be the simplest course to deal with the dress of the secular clergy, and then with that of the different orders. The result would be to make a difficult matter ten times more difficult; the reason being that while some of the secular clergy wear a dress which suggests a regular order, there are many regulars who wear the clerical dress.

By the term secular clergy is meant the great body of the clergy; those by whom, for the most part, parishes are served, and from whom, as a rule, bishops are chosen. But it includes a number of communities or congregations whose manner of life approximates to that of regulars. Some of these communities are bound by what are known as simple vows; others are not so bound. Their dress, generally speaking, is that of the other secular clergy of the country to which they belong. Some, however, have retained the old fashion of the cassock; and there are some who have a dress either peculiar to themselves or like that of one of the regular orders.

So little attention is paid to these subjects, that, and by many who ought to know better, all members of the regular orders are often grouped together as monks, and are so styled indiscriminately to the great detriment of lucidity. Others seem to have only heard of friars. As a matter of fact, these orders are divided into five classes: canons regular, clerks regular, monks, friars, and the regular military orders. To call a friar or a canon regular a monk, is no less misleading than it would be to call a gunner a lifeguardsman.<sup>4</sup>

Canons regular are the clergy of certain collegiate churches who are bound by vows. Formerly

<sup>3</sup> *L'Arte in Bergamo*, pubblicazione fatta a cura del circolo artistico di Bergamo. Bergamo, 1897.

<sup>4</sup> There are some choice specimens of ignorant blunders of this description in Eastlake's *Notes on Pictures in the Royal Gallery at Venice*; and for others one need but go to the catalogues of the National and the Dulwich galleries.

<sup>1</sup> For Articles I, II, III, see Vol. VII, pp. 281, 373, 446 (July, August, September, 1905).

<sup>2</sup> *Roma II.*, in the series *La Peinture en Europe*.



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a considerable number of cathedrals were served by them, as, for example, those of St. Andrews, Carlisle, Uzez, Pampeluna, Tortosa, and, for a period, St. John Lateran. They also serve parishes, and, in short, only differ from secular canons by the fact that they are bound by their profession to a stricter life. Helyot classes the Trinitarians and the Mercedarians with the canons regular, and I have found the former of these orders twice so styled elsewhere; but they are generally placed among the mendicants, and, as their bishops do not wear violet, this would appear to be their proper place. What Helyot claimed for these orders the Dominicans claimed for themselves when the mendicant orders were suppressed in France by the National Assembly; but they certainly are friars.

The dress of the canons regular as a general rule, is that of other clergy, with the distinguishing characteristic that many of them have retained the rochet as part of their daily dress; but some of them have added a scapular. Bishops and cardinals belonging to this order use the violet or purple of the secular prelate. A question was raised on this point in 1519, when a canon regular was named bishop of Sebaste; and the matter was settled by a brief of Leo X. Before the issue of the brief, the matter had been investigated and reported upon by the bishop of Albano; he found that it was a matter of ancient custom in many places, including the Roman curia, for prelates belonging to the Austin canons to dress as secular prelates. A dissertation on the dress of the canons regular was also presented to the pope by a jurisconsult named Zachary Ferreri; who maintained that, with the exception of the rochet, canons regular, like the secular clergy, had no fixed dress. But the interest to us of this dissertation mainly arises from a reference to England. Giving as his authorities 'the most reverend lord cardinal of England,' many other prelates, and the English ambassador, the author states that in this country canons regular wore *violet* like the secular clergy, and that prelates chosen from among them wore the same dress as secular prelates, and like them of *rose* colour;<sup>5</sup> from which it may be inferred that rose was the ordinary colour of the dress of English bishops.

There are eight orders of regular clergy, known as clerks regular, which were founded between the years 1524 and 1621. With the exception of the Jesuits, they have retained the dress worn by the secular clergy at the time of their foundation, a dress which differs but little from that worn now. The Jesuits have no particular dress, but may generally be distinguished from the secular clergy of the country they are living in. Prelates chosen

<sup>5</sup> *Bullarium canonicorum regularium Lateranensium*, p. 241. For extracts from the *Bullarium* of the Lateran canons, I am indebted to my friend Dom Antony Allaria, C.R.L., abbot of La Coronata, near Genoa.

from the ranks of the clerks regular, like those taken from the canons regular, wear violet or purple as the case may be.

The orders of canons regular and clerks regular are clerical orders; the monastic and mendicant orders are not, for a man may be a monk or a friar without being a cleric. Bishops and cardinals belonging to the monastic or mendicant orders, and, on certain occasions, abbots of the monastic orders, wear the prelatial dress of the secular clergy; keeping, however, as was said in a former article, the colour or colours of their order. When this custom arose I do not know, but for bishops regulations in accordance with it were made in the *Caerimoniale Episcoporum*, published in 1600. At that time the custom was certainly not a universal one, and some Spanish bishops strongly objected to its introduction. In 1621 Jerome de Lanuza, a Dominican, bishop of Barbastro, wrote to the king, Philip III, protesting against the action of the nuncio who wished regular bishops to wear the prelatial dress instead of the habit of their order. The bishop of Orihuela, another Dominican, agreed with him; but the archbishop of Valencia, of the same order, took the opposite view.<sup>6</sup> The feeling against putting off the habit is not yet dead, and even now one may hear of a regular bishop who wears it in private: I know of such a one. Within twenty years of the time that these Spanish bishops were objecting to the loss of their religious habit, abbots had very commonly adopted the dress of the secular prelate. Tamburini says that this was the case with nearly all the French and German abbots and with many of the Italian ones.<sup>7</sup> The custom had, however, certainly begun at a much earlier date, for Paul IV (1559-1565) gave the abbot-general of the Celestines permission to wear the prelatial dress. It was, however, only granted to the abbot-general of the Olivetans in 1660; to the abbot-general of the canons regular of St. Saviour of Bologna in 1666; and to the abbot-general of the monks of Vallombrosa in 1671. All regular abbots, I believe, now use it on certain occasions, and are not infrequently so represented in their portraits: there are examples in the print-room of the British Museum. From their portraits it may be gathered, however, that the commendatory abbots, who were so common in France, wore the ordinary clerical dress and not that of prelates.

This is all that need be said of the clerical orders on the one hand, and of the monastic and mendicant orders on the other. There remain the military orders, the members of which are divided into two classes: the military members and the ecclesiastics who attend to their spiritual needs. It is with the latter only that we are con-

<sup>6</sup> Villanueva. *Viage literario à las iglesias de España*, ii, 42 (Madrid, 1803).

<sup>7</sup> *De Jure Abbatum*, i, 349 (Lyons, 1640).



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cerned, and not much need be said about them here. They may be grouped with the canons and clerks regular, and can be easily recognized by the cross of their order. If a member of one of these orders were made a bishop or cardinal, he would wear violet or purple like a secular, but would be distinguished by the cross of his order hanging from his neck.

From what has been said it is clear that the simplest method of dealing with the various dresses is to divide ecclesiastics into two groups. One of these will include the greater number of the secular clergy and of the clerical orders as well as the clerical members of the military orders; the other will comprise the monastic and mendicant orders, with such of the canons as wear a scapular and such of the secular clergy as have a dress differing substantially from the clerical.

Clerical dress, which will be dealt with first, may be either the ordinary dress, choir-dress, or official dress; and these will be taken in order. The division, however, is one of convenience only; there is no hard and fast rule—ordinary dress may be worn on occasions when choir-dress would be expected, and what is official dress for one may be choir-dress for another. I should, perhaps, add, that, on account of limitation of space, nothing can be said about the vestments, the mitre, or the pallium.

As regards material, ecclesiastical dress should, as a rule, be woollen. Silk was forbidden by synod after synod in the sixteenth century:<sup>8</sup> most of these synods forbade it absolutely, but that of Milan, held in 1550, allowed it for prelates, doctors, canons of the cathedral, and those who had a clear income of two hundred scudi.<sup>9</sup> In 1600 the *Caeremoniale Episcoporum* definitely forbade its use by bishops, ordering that their dress should be of wool or camlet.

Cardinals wear silk, and it is interesting to trace the growth of the custom. Paris de Grassis, writing at the beginning of the sixteenth century, says that their cappa should be of wool or of camlet.<sup>10</sup> In the middle of the next century their cappa was still always of camlet or of light wool; but they had adopted silk for their cassock.<sup>11</sup> In the earlier years of the eighteenth century many cardinals already used silk for their cappa; and Bonanni, a learned Jesuit, anticipating objections, defends the practice (in spite, as he says, of the prohibition of 'many sacred canons') on the ground that their eminences did not wear silk 'for parade or from pride, but as a distinctive mark of

their dignity.'<sup>12</sup> From which it would appear that the use of silk was tolerated by custom, but that there had been no alteration in the law in favour of cardinals.

Now-a-days, when the use of silk has become more common, moire is regarded as the distinctive mark of a cardinal.<sup>13</sup> The use of watered material is, however, not of recent origin. Sestini states that in his day cardinals used watered camlet for their cappa, and, if they liked, watered silk, that is moire, for their cassock.<sup>14</sup> And it seems to have been in use at least a century earlier, for, judging from the engraving by H. T. Ryall, Cardinal Pole is represented in a mozzetta of some watered material in his portrait by Titian, in the possession of Lord Arundel of Wardour. But the use of it, that is watered material in general, has not been confined to cardinals. Mansi, the erudite archbishop of Lucca (1764-1769), is represented, in his portrait by Battoni, in the picture gallery of that city, in a mozzetta of watered material. And we know, from the inventory made after his death,<sup>15</sup> that Louis Martini, bishop of Aosta, at the beginning of the seventeenth century, was possessed of various articles made of watered camlet and also of a cassock made of watered silk. He died in 1621, twenty-one years only after the publication of the *Caeremoniale*, and the fact that he used silk (as other bishops have done since) is another reminder of the caution which is necessary when one is inclined to deduce ecclesiastical practice from ecclesiastical law.

Except for certain minor articles of their dress the use of silk is forbidden to those cardinals who belong to any of the regular orders. Even among those to whom its use is permitted, now and again may be found one who dislikes the showiness of moire and only uses plain silk. This was the case with Cardinal Manning, who is correctly represented in Watts's portrait in the National Portrait Gallery.

The use of silk has spread to the curial officials and to the members of the papal household, including therein, of course, all who have an honorary or titular connexion with it. But (except for stockings, collar, sash, skullcap, biretta, and mantle) they only wear it in summer. I have found no mention as to when silk was first used by these classes, but it could hardly have been before the eighteenth century; they would not have anticipated cardinals in its use. The canons, too, of many churches now have the whole or part of their choir dress of silk. Among others may be mentioned those of the cathedrals of Valencia,<sup>16</sup> Bisignano, Bitonto, Venafrò<sup>17</sup>; and those of the collegiate churches of Castelarquato, Portomag-

<sup>8</sup> See Bonanni. *La Gerarchia Ecclesiastica*, p. 157 (Rome, 1720). I give the author's name as he puts it himself on the titlepages of his works, whether in Latin, Italian, or French. For some reason or another the catalogue of the British Museum gives it as Buonanni, with a reference to this form under Bonanni.

<sup>9</sup> Magistretti, *Le Veste Ecclesiastiche in Milano*, p. 12 (Milan, 1905).

<sup>10</sup> *De Caeremoniis Cardinalium et Episcoporum*, Lib. i, cap. 35.

<sup>11</sup> Sestini, *Il Maestro di Camera*, p. 11 (Rome, 1633).

<sup>12</sup> Op. cit., p. 128.

<sup>13</sup> Barbier de Montault, *Le Costume et les Usages Ecclesiastiques*, i, 51 (Paris, 1895).

<sup>14</sup> Loc. cit.

<sup>15</sup> Published in *La Revue de l'Art Chrétien*, N. S. iii, pp. 356-361.

<sup>16</sup> Villanueva, op. cit. i, 33. <sup>17</sup> Moroni, *Dizionario*, xc, 123.



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giore, Massa Fiscaglia (near Comacchio), St. Erasmus at Veroli<sup>18</sup>—unless, perchance, the chapters have been suppressed in recent times. Other canons wear it in summer only, as those of Verona, Lyons, Liège, and Tournai. Others again may wear it on festivals only, as do those of the minster at Aachen, as its provost, Mgr. Bellesheim, informs me. Some minor canons also wear silk; for example those of Venafrò<sup>19</sup> and Sora.<sup>20</sup>

But with regard to bishops the law has remained unaltered. They are still restricted to wool and camlet; except for stockings, sash, collar, skullcap, biretta, and mantle, which are of silk. From this curious results follow. A bishop may be in a violet stuff cappa, with his attendant canons in cappas of scarlet silk; or as frequently happens a bishop's secretary, being an honorary member of the papal household, may dress in silk whilst his master has to content himself with stuff. Secular bishops who are connected with the papal court, by belonging to the college of 'bishops assistant at the pontifical throne,' may wear silk when in Rome:<sup>21</sup> but regular bishops, like regular cardinals, except for the same minor articles, are altogether precluded from its use.

Velvet is used by the pope in winter and satin in summer for his shoes, mozzetta, and camauro, except at penitential times, when he makes use of some woollen material. How far back the use of velvet goes I cannot say, but certainly for the last four centuries: Julius II is in red velvet, in his portrait by Raphael in the National Gallery. On

the other hand, Sixtus IV, who was elected thirty years before Julius II, is wearing a cloth mozzetta, in the fresco by Melozzo of Forlì in the Vatican, of which a reproduction may be seen among the Arundel water-colours in the National Gallery. Whether this cloth mozzetta is to be taken as evidence that the use of velvet had not yet begun, or that the pope is represented in the dress he wore on fast days, or that, being a Franciscan, he eschewed the use of silk, I cannot say.

Velvet is now considered to be the exclusive prerogative of the pope. But in the sixteenth century it seems not to have been reserved to him; at any rate, it was, as a matter of fact, used by others, as may be seen from the inventories of the goods of Philip of Burgundy, bishop of Utrecht (1519-1524),<sup>22</sup> and of Frederik Schenk von Tautenburch, first archbishop of that see (1561-1580).<sup>23</sup> At the present day the canons of Sora, as has been mentioned already,<sup>24</sup> have, what Moroni calls, the singular privilege of a red velvet mozzetta, like the pope. The canons of certain Spanish cathedrals have a violet tippet to their cappa; this is the case at Salamanca,<sup>25</sup> at Valladolid,<sup>26</sup> and, unless my memory betrays me, at Burgos. And these cases probably do not stand alone.

<sup>22</sup> Matthaeus, *Veteris Aevi Analecta*, i. 210-219 (The Hague, 1738). In a former article I erroneously spoke of Philip of Burgundy as archbishop of Utrecht.

<sup>23</sup> Dodt, *Archief voor Kerkelijke en Wereldsche Geschiedenissen*, ii, 249-264 (Utrecht, 1839-1848).

<sup>24</sup> *The Burlington Magazine*, vii. 373.

<sup>25</sup> *Ibid.* vii, 376.

<sup>26</sup> This appears from the cathedral statutes, for an extract from which I am indebted to the rector of Scots' college, Valladolid.

<sup>18</sup> Moroni, xciv, 12.

<sup>19</sup> *Ibid.* xc, 123.

<sup>20</sup> *Ibid.* lxxvii, 202.

<sup>21</sup> Barbier de Montault, loc. cit.

*(To be continued.)*



# A NEWLY-DISCOVERED ALTARPIECE BY ALESSO BALDOVINETTI

BY HERBERT P. HORNE



ALESSO BALDOVINETTI states in his 'Ricordi, Libro A,' that he received a commission on February 14, 1469-70, to paint an altarpiece on panel for Messer Domenico Maringhi, canon of San Lorenzo and prior of the Monastery of Sant' Ambrogio, in Florence. 'This panel-picture,' he adds,

'is to go in the said church and monastery of Sant' Ambrogio, in a chapel which the said Messer Domenico has made in the said church and monastery; and in this [picture] there is to be a tabernacle wherein the miracle of the Sacrament is to be placed, with four saints at the sides, and angels, as Messer Domenico shall direct; and I am to receive in payment for the said panel lire 500, with all my expenses of gold and other colours, excepting the woodwork. In all lire 500.'<sup>1</sup>

The origin of the famous relic, known in Florence as the 'Miracle of the Sacrament,' is thus related by Giovanni Villani in his Florentine Chronicles:—

'In the year 1229, on the 30th day of December, being the feast of San Firenze, a priest of the church of Sant' Ambrogio in Florence, called Prete Uguccione, having said the mass and celebrated the sacrifice, through the infirmities of age did not properly dry the chalice, so that on taking the said chalice the day after, he found therein live blood congealed and incarnate; and it was shown to all the nuns of the monastery, and to all the neighbours that were there present, and to the bishop and to all the clergy; and afterward it was made known to all the Florentines, who flocked thither to see it with great devotion; and the said blood was taken from the chalice, and placed in an ampolla of crystal; and it is still shown to the people with great reverence.'<sup>2</sup>

The cult of this relic appears to have grown into great repute during the fifteenth century. In 1433, an annual offering was ordered by the Republic to be made to it;<sup>3</sup> and at a later time, for the more honourable custody of the relic, Messer Domenico di Jacopo Maringhi commissioned Alesso Baldovinetti, to paint the altarpiece, furnished with a tabernacle in the centre to hold the ampolla. The *Libri d' Entrata e Uscita*, or cash-books, of the monastery of Sant' Ambrogio, show that between August 27, 1470, and August 27, 1473, the sum of lire 442, soldi 10, was paid to Baldovinetti in thirteen several amounts, on account of this picture; not including a sum of lire 3, soldi 10, paid to him on August 7, 1473, 'for the painting of the curtain of the altarpiece,' the fabric of which had cost lire 10, soldi 9, danari 4. The last of these payments, that of August 27, 1473, is entered as having been made in full satisfaction of the balance due to Alesso for the altarpiece; 'per resto dela dipintura della tauola.'<sup>4</sup>

In addition to these payments, the *Libri di Debitori e Creditori*, or debit and credit accounts, of the convent show that on August 27, 1470, Alesso received two barrels of oil, and on March 17,

1471-2, a load of oil, on account of the work. For these payments in kind Alesso is debited with a total sum of lire 33.<sup>5</sup> According to these accounts, then, Alesso received in all, lire 479 for the altarpiece: but possibly they do not record a sum paid to him on beginning the work.

Alesso's altarpiece, however, did not long serve the purpose for which it was painted. Vasari relates that Mino da Fiesole executed for the nuns of the neighbouring convent of the Murate, a marble tabernacle for the Sacrament, and that it 'had not yet been set in its place, when the nuns of Sant' Ambrogio who were desirous to have an ornament made, similar in invention, but more rich in its embellishments, having learnt of the sufficiency of Mino, gave him the work to execute.'<sup>6</sup>

The books of the monastery show that the commission for this marble tabernacle was given to Mino by Madonna Maria Barbadori, abbess of Sant' Ambrogio, on August 22, 1481, at a price of 160 *fiorini di suggello*, and upon the condition that he should finish the work within eight months.<sup>7</sup> The tabernacle of Mino having been placed in the new *Cappella del Miracolo*, which had been constructed in the head of the church, on the left, beside the *Cappella Maggiore*, and the relic having been removed to it, there was no longer any use for the tabernacle which had been constructed in the centre of Alesso's altarpiece.

In the meantime, Messer Domenico Maringhi had died and left a sum of money to be spent upon his chapel in Sant' Ambrogio; but a dispute having arisen between his heirs and the monastery, it was decided by a sentence of arbitration, that a sum of 25 *fiorini larghi* should be set aside to be spent upon the adornment of the chapel of San Lorenzo, within a term of three years, as should seem fit to the governor of the Sant' Ambrogio and the chaplain of the chapel; and the books of the monastery were credited with the amount on January 19, 1481-2.<sup>8</sup> On January 1, 1484-5, Alesso Baldovinetti received the commission at a price of 8 *fiorini larghi d'oro*,

'to mend and paint the altarpiece which he had painted in the chapel of San Lorenzo erected by Messer Domenico Maringhi, since the tabernacle which was in the middle of the said altarpiece has been taken away, in order that there might be painted there a Nativity of Our Lady.'

The books of the monastery show that this sum of 8 florins was paid to Alesso in five several amounts, between January 5, 1484-5, and September 3, 1485. Four out of the five amounts were received on Alesso's behalf, by his disciple, Giovanni di Michele Scheggini da Larciano, detto Il Graffione. The same books also show that a sum of lire 10, soldi 16, was paid to Chimento del

<sup>5</sup> Appendix, Docs. IV and V.

<sup>6</sup> Vasari, ed. 1568, Vol. I, p. 421.

<sup>7</sup> Vasari, ed. Sansoni, Vol. III, p. 120, note.

<sup>8</sup> Three 'ricordi' relating to this award are contained in Cod. 122, fol. 16 verso, 18 recto and 24 verso, of the archives of Sant' Ambrogio, in the Archivio di Stato, at Florence.

<sup>1</sup> Appendix, Doc. I. See Plate I, p. 53.

<sup>2</sup> L. c., Lib. VI, cap. VII.

<sup>3</sup> G. Richa, 'Chiese Fiorentine,' Vol. II, p. 241.

<sup>4</sup> Appendix, Docs. II and III.



## *A Newly-Discovered Altarpiece by Baldovinetti*

Tasso, wood-worker, for mending the hole in the panel of the altarpiece, where the tabernacle had been. Among other works carried out in the chapel at the same time, with the money bequeathed by Messer Domenico Maringhi, was a fresco of a *Purgatorio*, painted by Giosuè di Santi.<sup>9</sup>

Although Milanese was acquainted with the documents from which I have unravelled this account, he does not appear to have realized the full nature of their contents; and merely alludes to this altarpiece as a picture of the *Nativity*, for which Alesso received the commission in 1470.<sup>10</sup>

Some time ago I had occasion to search the magazine attached to the sacristy of Sant' Ambrogio, for an altarpiece by Andrea Boscoli, which has within the last few years been removed from the church. I found the picture in question stored away with several other paintings, which had been taken from the church; and among them, a large altarpiece which I at once recognized as the painting by Alesso Baldovinetti, to which the foregoing documents have reference. This picture is painted on a large circular-headed panel, which measures 2.50 m. in height, and 2.10 m. in width, including a narrow, carved and gilt, wooden moulding, some 5 centimètres in width, which runs round the edge of the panel. The opening, in the centre of the panel, which originally contained the tabernacle for the Relic of the Sacrament, is still easily to be made out. It measures 1.30 m. in height, and 0.59 m. in width, and is of a six-sided figure, with pointed ends, above and below. It has been filled up, and painted with a kneeling figure of the Virgin adoring the Child, who lies before her on the ground, as the documents record. On the left of where formerly was the tabernacle, and where now is the kneeling figure of the Virgin, stands a whole-length figure of St. John the Baptist, the patron saint of Florence; and on the right, a similar figure of St. Lawrence, the patron saint of the chapel for which it was painted. His hands are clasped in adoration, and he wears the vestments of a deacon. Below these two figures are two other kneeling figures: that on the left, below the Baptist, represents a female saint, with her hands crossed upon her breast, probably intended for St. Catherine, the patron saint of the Benedictine nuns, who lived for a time in the monastery attached to the church; and that on the right, St. Ambrose, the patron saint of the church, in the processional vestments of a bishop. In the upper part of the panel, in the centre, is a dove, the symbol of the Holy Spirit, amid a glory of rays; and on either side are three flying figures of angels. Lastly, in the lower part of the panel, between the kneeling figures of the saints, kneel two other, small figures of angels. All these figures are relieved against a blue background, now much darkened.

<sup>9</sup> Appendix, Docs. VI, VII, and VIII.

<sup>10</sup> Vasari, ed. Sansoni, Vol. II, p. 599, note.

The picture, unfortunately, is in a very indifferent condition, a great part of its surface has been blistered by heat, and the damaged parts have been freely re-touched and re-painted, apparently at the beginning of the seventeenth century. The portions which have chiefly suffered from re-painting, are the kneeling figure of the female saint, a large part of the figure of the Baptist, and those of the angels both above and below. The latter have all more or less been completely re-painted, with the exception of the lowest of the three flying angels on the right. This figure, the head of the Baptist in part, and those of St. Lawrence and St. Ambrose, which are fairly well preserved, show that in its original state, this altarpiece must have been among the finest and most important of Alesso's paintings on panel. The heads of St. Lawrence and St. Ambrose, which are reproduced in Plate II, closely recall some of the heads in the altarpiece of the Virgin and Child enthroned, with the patron saints of the Medici, which came from the Villa of Caffagiolo, and which is now in the Gallery of the Uffizi.

The *Cappella di San Lorenzo* was constructed by Messer Domenico Maringhi against the end wall of the church, beside the great doorway, to the right on entering the building. Stefano Rosselli, in his '*Sepoltuario Fiorentino*,' which he composed in 1657, thus describes the chapel in his itinerary of the church, proceeding from the high altar to the right:

'Having passed the great doorway, the Chapel with a Cupola in the other corner [in contradistinction to the corner containing the *Cappella dei Cardinali*, on the left of the great doorway] is of the family of the Maringhi;'

and adds that it bore the same arms as the altarpiece painted by Fra Filippo Lippi, in 1441, for Francesco Maringhi, which at that time was still in the church.<sup>11</sup>

The expression which Rosselli uses in describing this chapel, '*Capp. con Cupola*,' suggests that in its general form and arrangement, it resembled the chapel built by Brunelleschi for the Capponi family, beside the great doorway of Santa Felicita, or that erected from Michelozzo's design, above the miraculous image of the SS. Annunziata: in other words, the chapel erected above the altar of San Lorenzo, appears to have stood in the corner of the church, and to have been composed of four columns supporting an entablature, and surmounted by a dome. The *Purgatorio* of Giosuè di Santi was probably painted on the portion of the lateral wall of the church, which came below the architrave of the baldachino; and the chapel was enclosed by a wooden grate, for which Chimento del Tasso was paid lire 26, soldi 4; as appears from the accounts already cited.<sup>12</sup>

Giuseppe Richa records a fire which destroyed the Easter Sepulchre, erected on one of the altars

<sup>11</sup> Firenze, Biblioteca Nazionale, Cod. Magliabechiano, II, I, 125-6, Vol. I, p. III.

<sup>12</sup> Appendix, Doc. VIII.





PLATE 1. A TAPESTRY PAINTED  
BY ALBERTO DI NERI FOR  
THE CHURCH OF ST. ANDREW  
AT FLORENCE.







*A Newly-Discovered Altarpiece by Baldovinetti*

of the church, in 1595.<sup>13</sup> Perhaps that was the occasion on which Baldovinetti's altarpiece sustained the injuries which still disfigure it. That the painting was freely restored in the seventeenth century, in consequence of some such accident, is evident from the figure of St. Joseph, which has been introduced on the left of the Virgin.

The chapel appears to have remained in its original condition till 1716, when the interior of the church was remodelled in the taste of the time by the architect, Giovanni Battista Foggini. A contemporary notice, cited by Richa, records that in the course of these alterations,

'the chapel that was at the entrance, on the right hand, which disturbed the order of the church, was demolished, and made to agree, so far as is possible, with the other chapel on the opposite side, of the family of the Cardinali.'<sup>11</sup>

Alesso's painting, however, still remained above the altar, where it was seen by Federigo Fantozzi in 1844, and described by him in his guide to Florence as 'una bella tavola antica,' 'dipinta sul fare di Lorenzo di Credi.'<sup>15</sup> During the recent restoration, some eight years ago, the altar above which it stood was taken away, and Alesso's altarpiece removed to one of the rooms adjoining the sacristy.

So far I have omitted to speak of the *Natività di Nostra Donna*, which Alesso was commissioned in 1485, to paint on that part of the panel in which had been the opening of the tabernacle. A cursory glance is sufficient to show that this kneeling figure of the Virgin adoring the Child, who lies on the ground before her, was not painted by Alesso's

<sup>13</sup> G. Richa, 'Chiese Fiorentine,' Vol. II, p. 250.

<sup>11</sup> G. Richa, 'Chlese Fiorentina,' Vol. II, p. 243.

<sup>16</sup> F. Fantozzi, 'Nuova Guida di Firenze,' Firenze, 1844, p. 284.

own hand. The oval of the Virgin's head recalls both in its actual form, and in a certain sweetness and grace, the type which we associate with the school of Fra Filippo and Pesellino; and the form of the Virgin's hands and the figure of the Child are strikingly unlike those which are to be found in Baldovinetti's paintings. To whom then is this *Nativity* to be ascribed? At the time when it was executed, from January 5 to September 3, 1485, Alesso himself was busily occupied upon the two chief undertakings of his life; namely, the decoration of the *Cappella Maggiore* of Santa Trinita, begun in 1472, and not finally disposed of till 1496, and the restoration of the mosaics in the baptistery of San Giovanni, for which a yearly rent had been assigned to him in 1483. Alesso himself, then, would have had little time to bestow on such minor commissions as this *Nativity*. Following the common practice of the time, a work of this nature would have been done upon the panel, in its place in the church; and the painter who went thither to execute it, would naturally receive from the nuns, the instalments of the money owing him, as they became due. Now, the accounts show that four out of the five amounts which made up the total price of the work, were paid to Il Graffione; and by that master, as I shall hope to demonstrate in a future article, this *Nativity* was undoubtedly painted. Indeed, recent research proves that it is the only authenticated work by him, which has hitherto come to light. By its means, I shall endeavour to identify at least one important altarpiece by the same hand, and to determine the character of Il Graffione as a painter.

## APPENDIX

## DOC. I.

Ricordi di Alesso Baldovinetti, Libro A.

fol. 6 tergo.

1469. 'Ricordo come oggi questo dì 14 di Febbraio anno  
'detto, tolsi io Alessio di Baldovinetto Baldovinetti a  
'dipingere una tavola d'altare da Messer Domenico  
'Maringhi, calonaco di santo Lorenzo, e priore del munis-  
'tero di santo Ambrogio, la qual tavola ha andare in  
'indetta [sic] chiesa e munistero di santo Ambrugio a  
'una cappella, la quale ha fatto detto messer Domenico  
'in detta chiesa e munistero, nella qual ta \* [sic] ha essere  
'uno tabernacolo dove ha stare el miracolo del Sagra-  
'mento con quattro santi da lato, e angioi, come dirà  
'detto Misser Domenico: e debbo avere di pagamento di  
'detta tavola lire cinquecento ad ogni mie spese d'oro ed  
'altri colori, eccetto che legname. In tutto L. 500.'

Printed by G. Pierotti, in the 'Ricordi di Alesso Baldovinetti, pittore fiorentino del secolo xv,' Lucca, 1868, page 13.

\* I suspect that this word was 'ha' in the original. Baldo-  
violetti had a habit of inadvertently repeating a word in his  
manuscripts.

## DOC. II

Firenze R.Archivio di Stato, Conventi Soppressi, N° grosso 79.  
Sant' Ambrogio, N° 21, Entrata e Uscita, dal 1462 al 1471,  
Segnato C

f0] 63 recto. 1470

Aspette della chapella delmiracholo adl 27 daghosto fiorinj  
otto larghl porto Alexo baldouineti posto deblano dare  
alibro segnalata a [sic] C. c 169 + lire 44 soldi - danari -

1470

fol. 64 recto,

Aspese della chapella delmiracholo adi [23 di nouembre]  
detto fiorinj uno largho porto Alexo baldouinettj alibro  
s[egnato] C, c. 169 lire 5 soldi 9 danari —

Aspese della chapella delmiracolo adi 18 didicenie fiorinj  
noue larghi porto alexo baldouinettj alibro s[egnato] C,  
c. 169 lire 49 soldi 1 danary —

## DOC. III.

Firenze: R. Archivio di Stato; Conventi Soppressi, N° grosso 79, Sant' Ambrogio, N° 22, Entrata e Uscita, dal 1471 al 1479, Segnato D.

M cccc lxxj

fol. 62 recto,

Aspese della chapella delmiracholo perinsino ad trenta  
digenajo ne mille quatrocento sesantanoue fiorini  
venti larghi porto aless baldouineti per parte ddi-  
pintura dellatauola allibro segnato C, c. 170.

M cccc lxxj

fol. 62 tergo,

Assese della chapella delmiracholo ali tre disettenbre  
 fiorini diecl larghi porto allessa lalloumetti chontanti  
 chome apare allibro segnato C, c. 170

M cccc lxxj

fol. 63 recto,

Assiese della chapella delmirachelo adì sedinouembre nerin  
dieci larghi porto alessò baldeulnetti chontanti chome  
apare allibro segnato C, c. 17) bre lin



# A Newly-Discovered Altarpiece by Baldovinetti

fol. 69 tergo,  
Assesepe [sic] della chapella delmiracholo adi quattro di-  
nouembre fiorini quattro larghi porto alessio baldouinetti  
chontanti chome apare allibro segnato C, c. 203  
lire xxij

fol. 70 recto,  
Assesepe della chapella del miracholo adi diciassette di-  
nouembre fiorini quattro larghi porto alessio baldouinetti  
chontanti chome apare allibro segnato C, c. 203  
lire xxij

fol. 72 recto,  
Assesepe della chappella delmiracholo adi sei di febraio  
fiorini quattro larghi porto messere saluino chontanti  
chome apare allibro segnato d, c. 82  
lire xxij

fol. 73 recto,  
Assesepe della chappella delmiracholo adi sei di detto mese  
[marzo] fiorini due larghi porto alessio baldouinetti  
chontanti chome apare allibro segnato d, c. 82  
lire xj

fol. 76 recto,  
A asesepe [sic] della chappella delmiracholo adi undici di  
maggio fiorini quattro larghi porto messere saluino chon-  
tanti chome apare allibro segnato d, c. 82  
lire xxij

fol. 77 recto,  
A assesepe [sic] della chappella delmiracholo adiqui[n]dici  
digiugno fiorini due larghi porto messere saluino chon-  
tanti chome apare allibro segnato d, c. 82  
lire xj

fol. 78 tergo,  
Assesepe della capella delmiracholo addi trenta di lugglo [sic]  
lire dieci esoldj noue edanari quattro peruna cortina dell-  
altare didetta chappella chome appare allibro segnato d,  
c. 89  
lire x soldj viii danari iiii

fol. 79 recto,  
Assesepe della cappella delmiracholo adi sette didetto [agosto]  
lire tre e soldj dieci ebbe alessio dipintore per dipignitura  
dell[a] cortina della tauola didetta cappella porto messere  
saluino chontanti chome appare allibro segnato d, c. 82  
lire iij soldj x  
Assesepe della chappella delmiracholo adi uenzette dagosto  
lire vndici porto messere saluino chontanti chome apare  
allibro segnato d, c. 82 porto alessio per resto dela dipin-  
tura della tauola  
lire xj

DOC. IV.  
Firenze: Archivio di Stato; Conventi Soppressi, N° grosso 79,  
Monastero di Sant' Ambrogio, N° 125, Libro di Case, Pos-  
sessioni e Livellari, Debitori e Creditori, dal 1468 al 1472,  
Segnato C,  
fol. 169 tergo (c. 170, Debitore),

M cccc lxx  
Spese dellacappella delmiracholo hedificato per messer dome-  
nico maringhi deono dare adj 27 daghosto fiorinj otto  
larghi per loro aalex° baldouinetti uscita s[egnato] C,  
c. 63  
lire 44 soldj —  
Edeono dare adj decto lire sedjci per ualuta dj barili due dolio  
ebero dalmunistero eperlora aalex° sopradecto ebe dalle  
donne dj dentro valse  
lire 16 soldj —  
Edeono dare adj 13 dj nouembre fiorinj uno largho per loro  
aalexio baldouinetti uscita s[egnato] C, c. 64  
lire 5 soldj 9 danarij —  
Edeono dare adj 18 dj djcembre fiorinj noue larghi per loro  
aalex° so[p]radecto uscita s[egnato] C, c. 64  
lire 49 soldj 1 danarij —  
Ededare insino adj 30 digennaio 1469 fiorinj ventj larghi si  
pagorono per madonna Maria debarbadorj badessa del  
munistero a Alesso baldouinettj dipintore per parte del di-  
pigniere latauola come apare inquest° ac. 136 S[egnato] ¶

eperche gliuamo postj perdebitore messer domenico  
maringhi in quest° ac. 137 nelofattiamo Creditore inquest°  
ac. 166 perche dacordo sifeciono lesueredj cosi sefacese  
adi 15 dimaggio 1471  
lire 114

Ededare lire trentatre pago madonna Maria detta amesser  
domenico maringhi [sic] per ispesse fe nelochio didetta  
chapella cioe per uetro delocchio chalcina emaesterio e  
altre spese che sene fe debittore messer domenico in-  
quest° ac. 137 S[egnato] ¶ e Creditore madonna Maria  
in quest° ac. 136 S[egnato] ¶ che ne rimanemo dacordo  
adi 15 dimaggio 1471 con apollonio maringh [sic] reda  
sene facesj messerdomenico maringhi in quest° c. 166  
lire 33 —

Eadj 3 dj settenbre fiorinj djeci larghi paghamo allesso bal-  
douinetti per parte djdpintura della tauola delaltare del  
miracholo porto decto uscita s[egnato] C, c. 62  
lire 55  
Eadj 6 djnouembre fiorinj djeci larghi perlora alsopradecto  
uscita s[egnato] d, c. 63  
lire 54

fol. 207 tergo (c. 208 Debitore),  
Edeono dare adj 7 dj marzo lire djciassette per ualuta duna  
soma dolio demo per loro alessio baldouinetti per parte  
djdpintura della tauola dj decta capella  
lire 17 soldj —  
Eadi 4 dinouembre 1472 fiorinj quatro larghi porto alessio  
baldouinettj contanti a vscita s[egnato] d, c. 69  
lire 22 soldj —  
Eadi 17 didetto fiorinj quatro larghi porto Allex allesso  
sopradetto avscita S[egnato] d, c. 70  
lire 22 soldj —

DOC. V.  
Firenze: Archivio di Stato; Conventi Soppressi, N° grosso 79,  
Monastero di Sant' Ambrogio, N° 126, Libro di Case, Possession  
e Livelli, Debitori e Creditori, dal 1472 al 1482, Segnato D.

fol. 81 tergo (c. 82, Debitore),  
Ededare adj 6 djfebraio fiorinj quatro larghi per dare alessio  
djpitore a vscita S[egnato] d, ac. 72  
lire 22 soldj —  
Ededare adj 6 djmarzo fiorinj dua larghi per dare alessio  
porto Edetto uscita S[egnato] d, ac. 73  
lire 11 soldj —  
Ededare adj 11 djmaggio 1473 fiorinj quatro larghi porto  
alessio uscita S[egnato] d, ac. 76  
lire 22 soldj —  
Ededare adj 15 djgiugno fiorinj dua larghi porto alessio  
uscita S[egnato] d, ac. 77  
lire 11 soldj —  
Ededare adj 30 djluglio lire diecj soldj noue danarij 4 sono  
per j<sup>a</sup> chortina uscita S[egnato] d, ac. 78  
lire 10 soldj 9 danarij 4  
Ededare adj 7 daghosto lire tre soldj diecj perdpintura della  
chortina adetto altare porto alessio uscita S[egnato] d,  
ac. 79  
lire 3 soldj 10  
Ededare adj 27 daghosto lire v[n]dicj sono per resto della  
djpitura dellatauola della chapella demiracholo porto  
allesso djpitore djdetta uscita S[egnato] d, ac. 79  
lire 11 soldj —

DOC. VI.  
Firenze: Archivio di Stato; Conventi Soppressi, N° grosso 79,  
Monastero di Sant' Ambrogio, N° 23, Entrata e Uscita, dal  
1479 al 1485, Segnato E.

M cccc lxxxiii  
fol. 165 recto,  
Adalessio baldouini [sic] dipintore adj v di detto [gennaio]  
fiorini uno largho doro innoro porto giouanni di michele  
dellarciano c. 115  
lire vi soldj iij

M cccc lxxxv  
fol. 176 tergo,  
Adalessio dipintore adi vij diluglio fiorini dua larghi doro  
innoro eperlui agiouanni di michele dellarciano porto  
edetto chontanti chome apare allibro segnato e, ac. 115  
lire xij soldj vi

DOC. VII.  
Firenze: Archivio di Stato; Conventi Soppressi, N° grosso 79,  
Sant' Ambrogio, N° 24, Entrata e Uscita, dal 1485 al 1488,  
Segnato F.

M cccc lxxxv  
fol. 62 recto,  
Adalessio dipintore adj v daghosto fiorini uno largho doro  
innoro porto edetto chontanti chome apare allibro  
segnato e, c. 115  
lire vj soldj iij





HEAD OF ST. AMBROSE



HEAD OF ST. AMBROSE







# A Newly-Discovered Altarpiece by Baldovinetti

M cccc lxxxv

fol. 62 tergo,

Adalosso dipintore adi vi daghosto fiorini dua larghi digrosoni eperlui agiouani dimichele dipintore porto edetto giouanni chontanti chome apare allibro segnato e, c. 115 *lire xij soldj vj*

M cccc lxxxv

fol. 68 tergo,

Adalosso baldouini [sic] dipintore perinsino adi tre diset-tenbre fiorini dua larghi doro innoro eper lui agiouanni dimichele dipintore eguale ebbe pernoi dagiouanni dantonio merciaio equali acchattamo dadetto giouanni e abialgli [sic] renduti e quali sono per resto della dipintura della tauola della chapella disanctorerenço [sic] chome apare allibro segnato e, c. 115 *lire xij soldj viij*

DOC. VIII.

Firenze: Archivio di Stato; Conventi Soppressi, N° grosso 79, Monastero di Sant' Ambrogio, N 57, Debitori e Creditori, dal 1481 al 1487, Segnato E.

+ M cccc lxxxiiij\*

fol. 114 tergo (c. 115, Debitore),

Alesso baldouinj [sic] djpitore dedare adj 5 dj gienaio 1484 *fiorinj vno largho doro innoro* porto giouannj dj michele delarciano peparte dj pittura aucita s[egnato] E, ac. 165 *lire 6 soldj 3*

Ede dare adj 7 dj luglio 1485 *fiorinj dua larghi doro innoro* perluj agiouannj delarciano porto chontantj aucita E, ac. 176 *lire 12 soldj 6*

Ede dare adj 5 daghosto *fiorinj vno largho doro innoro* porto chontanti aucita s[egnato] f, ac. 62 *lire 6 soldj 3*

Ede dare adj 6 detto *fiorinj dua larghi doro innoro* perluj agiouannj dj Michele djpitore aucita f, ac. 62 *lire 12 soldj 6*

Ede dare adj 3 dj settenbre *fiorinj dua larghi doro innoro* Eperluj ag dj michele djpitore equalj sono per resto dj djpittura dj detta tauola porto giouannj aucita s[egnato] E [sic, in error for F], ac. 68 *lire 12 sold 8*

+ M cccc lxxxiiij\*

fol. 115 recto (c. 115, Creditore),

Alesso baldouinj [sic] dj rinchontro deauere dalnostromunistero adj prim dj Gienaio 1484 *fiorinj otto larghi doro innoro* perche chosj siano rimasj

dachordo djdaglj perrachonciare

Edipigniere latauola cheauoua dj-

pitta alla chapella dj salorenzo fatta

per messer domenicho marighj [sic]

perche abia leuato Eltabernacholo

chera inmezzo adetta tauola perfaruj

djpigniere vna natiuita dj nostra

donna Echoshj afatto - - -

*fiorinj 8 larghj doro innoro*

Posto achonto della chapella disalorenzo in quest' ac. 66.

+ M cccc lxxxij

fol. 65 tergo (c. 66, Debitore),

Chapella dj rinchontro dedare adj

3 dj djcienbre 1482 *lire cinquantuno soldj noue per 1° paliotto* Efregio

El quale sefatto peradorneza dj detta

chapella aucita s[egnato] E, ac. 143

*lire 51 soldj 9*

Ede dare adj 17 dottobre 1483 *lire venzej soldj quattro* Equalj sisopaghatj

achimento delasso legnaiuolo per

factura della graticola dj legniamme

sefatto adetta chapella porto Edetto

inpiu volte aucita s[egnato] E,

ac. 145 - - -

*lire 26 soldj 4*

Ede dare *fiorinj quattro larghj doro innoro* Equalj sisopaghatj agiesue

djpittore perfare djpigniere vno

purghatoro indetta chapella choma-

pare in quest' ac. 103 - - -

*fiorinj 4 larghj doro innoro*

Ede dare *lire diecj soldj sedicj* per-

achociatura della tauola dj detta

chapella chomappare in quest' ac. 38

in chotto [sic] dj chimento delasso

legnaiuolo - - -

*lire 10 soldj 16*

Ede dare *fiorinj otto larghj doro innoro*

Equalj abia paghatj alessio baldouinj

[sic] djpitore perrachociare cioe

djpigniere chome pare in quest' asuo

chonto ac. 115 - - -

*fiorinj 8 larghj doro innoro*

+ M cccc lxxxij

fol. 66 recto (c. 66, Creditore),

Chapella dj salorenzo posta nella chiesa nostra per messer

domenicho maringhj deauere perinsino adj 19 dj gienaio

1481 *fiorinj ventj cinque larghj doro* Equalj sanno aspendere

innadornezza dj detta chapella abenep/acito delghouerna-

tor dj detta chiesa Edelchapelano dj detta chapella

intermine dj tre annj chomappare alibro derichordj dj chasa

s[egnato] d, ac. 25 per vlodo dato framunistero nostro elle

rede disopra detto messer domenicho maringhj sotto d

sopra detto *fiorinj 25 larghj*

## A RETROSPECTIVE EXHIBITION IN BERLIN, 1906

HISTORY makes a point of disobliging us in the matter of taking the least regard of our Gregorian calendar. The beginning and end of the century, as we count them, never coincide with an important epoch in the development of any country. In political and still more in literary and art history such epochs generally begin about the sixties and seventies of one century and come to a close towards or even after the middle of the next. Thus it happened that the great 'Centennial' exhibition of French art during the nineteenth century which was arranged in 1900 in Paris cannot be said to have been built upon a logical basis. What had been painted until about the thirties still bore upon the art of the eighteenth century, and the new departures did not really begin until about thirty years later, nor had

these new developments come to a close by the year 1900, let alone 1880. But this Retrospective exhibition had been most carefully prepared, and offered to our view such a mass of splendid material, that all scruples of the art-historian vanished before the pleasure which the array of pictures called forth.

This part of the Paris 1900 exhibition accordingly was one of its 'clous.' The originators have received the credit of being inventors, whereas they only had signal success with an old idea. There had already been a good 'retrospective' show in Paris in 1889, and the year before there had been another, also very interesting, at Munich. But the numerous 'retrospective' exhibitions which have taken place within the last five years, especially plentiful in Germany, all look up to the Paris 'Centennial' as their foster mother.



## *A Retrospective Exhibition in Berlin, 1906*

We have had divers historical exhibitions of this kind in various towns of Germany, striving to give a view of some branch or some local tradition in the art of the past century. There is one of landscape art open at the present moment in Berlin. At Dresden last year there was a serious attempt at an international one.

All of these may be considered in the light of the preparations for an important retrospective exhibition of German art during the nineteenth century, which is to take place in the National Gallery at Berlin next year. This enterprise is receiving most careful attention at the hands of the different men interested in art all over Germany, and committees have been established in the capitals of every province for the purpose of examining the private collections. Within recent years local research has been very active in unearthing important talent which was at work in its own town, but owing to untoward circumstances could not make a name for itself beyond the pales of its home. Even there it generally fell into oblivion, for everywhere people are only too apt to hail with delight all work that has been successful at Paris, or London, or Munich,

and look with distrust upon such labours as have not yet received the hall-mark of these places.

It is hoped that the exhibition next year will bring to general notice a number of artists who have been unduly neglected, and many 'surprises' of this nature are promised. Besides this, the aim of the exhibition is to put on view the best specimens of the work of every man who has made a name for himself during the nineteenth century. This will, of course, be possible only if the several galleries throughout Germany are willing to contribute each a number of their most cherished treasures, for after all most of the best work has found its way into the public galleries with us.

If it should prove possible to carry out the plan in a liberal fashion, this exhibition will certainly prove to be one of the most interesting ever held here. It will enable us in many cases to pass the final judgement upon an artist, and to assign him his exact position with reference to his contemporaries. It may entail the necessity of re-writing the history of modern German art.

H. W. S.

### ✿ LETTERS TO THE EDITORS ✿

#### THE VAN EYCKS AND PERSPECTIVE

GENTLEMEN,—In the July number of your magazine (Vol. VII, p. 339) you published a review of my book about the perspective of the brothers Hubert and John van Eyck, from the pen of a writer whom I esteem very highly. Unfortunately, however, in the repetition of my statements by this gentleman, some slight misunderstandings seem to have crept in, which, in the interest of the subject it treats, I should like to put right. Such errors of course can occur with anyone, and I am convinced that Mr. J. W. will not blame me for wishing to correct the statements which he gives as proceeding from my own mouth.

I did not maintain that the laws of linear perspective were 'correctly observed' by Broederlam in *The Presentation in the Temple* (Dijon), and still less that they were applied in the picture of *The Tanners' Gild* at St. Saviour's, Bruges, the Richmond picture of *The Three Marys at the Tomb*, the three upper panels and the announcement plate on the exterior of the altar. I wanted rather to point out by these examples that the painters of these pictures were unacquainted with the law of the vanishing point, at least in its *general* sense. Broederlam employed here and there, even for the reproduction of the mouldings in his architecture, the parallel perspective method of representation, according to which in principle also the canopied niche where St. Barbara stands in the Bruges picture

and the sarcophagus in the Richmond picture are depicted. On the contrary, tendencies towards central perspective projection appear to be visible only in the case of Broederlam in the design of the floor in the picture mentioned. The floors in the Ghent altarpiece (v. plate II, fig. 3 and 4) are in principle drawn with central perspective. From this it must be concluded that central projection was first of all employed in the case of isolated level surfaces, and this presumption is completely confirmed by the Arnolfini picture of 1434 in London, in which the two level spaces of the floor and ceiling are constructed according to two vanishing points lying very distant from each other; and by the picture of the *Annunciation* in St. Petersburg. In the Korthaeuser picture in Berlin of the Eyck school, the *Annunciation* of Peter Christus, and the Frankfort picture by the same master, the *Madonna with two Saints*, the application of the law of the vanishing point for the whole space is plainly evident. As the Berlin *Annunciation* bears the date 1452, examination has shown that the law of the vanishing point was applied by the Flemish painters during the eighteen years' interval between 1434 and 1452. The design of the Bruges Pala picture dated 1436 allows the *terminus post quem* to be transferred to the year 1436. The question whether John van Eyck or Peter Christus discovered the law, or whether the knowledge of it possessed by the Flemish masters came from a foreign source, remains at present undecided.



## Letters to the Editors

The Ypres triptych belonging to M. Helleputte played no part in the examination for the reason that German critics caused this work to be excluded altogether from the list of John's works. Should an indisputable proof of John's authorship of this work be brought to light, a good step in the history of perspective in painting would certainly be made, for then there would be no doubt—the design rests upon the acceptance of one vanishing point for the whole space—that John was the discoverer of this law.

G. JOSEPH KERN.

A PORTRAIT OF WILLIAM CAXTON  
GENTLEMEN,—A note appeared in the August number of THE BURLINGTON MAGAZINE on a portrait of William Caxton preserved at Chatsworth House. It should have been stated that the reproduction was published by permission of his Grace the Duke of Devonshire. All those interested in the matter will be grateful to the noble owner for having thus allowed a point of some importance to English bibliographers to be made public.

S. MONTAGU PEARTREE.

## ART BOOKS OF THE MONTH

### ENGLISH PAINTING

THE ROYAL ACADEMY OF ARTS. A Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904. By Algernon Graves, F.S.A. Vol. II. Carroll to Dyer. London: H. Graves and G. Bell. £2 2s. net.

THE second volume of this invaluable work is in every way worthy of its predecessor; and we have noticed hardly half-a-dozen unimportant slips in all the mass of facts which it records. Though from its nature it must be to a great extent a memoir of the unmemorable, it is just for that reason indispensable to collectors of English pictures. The tendency of the market, and therewith the tendency of the public taste, is more and more inclined to embrace all English art that is not positively bad under a few comprehensive names, and it needs some such reminder as this to recall the fact that the lists of works exhibited by Crome, Cotman, Cox, and De Wint, if put together, would not occupy one of the four hundred pages of the present volume. Almost every page contains some item of interest. We can see what pictures were exhibited by Corot, Daubigny, and Delacroix, can speculate on the fate of the oil-painting of *Hannibal Crossing the Alps* by J. R. Cozens, from which Turner learned so much, or on the genre pictures exhibited by Thomas Chippendale the younger between 1784 and 1801, and can wonder how any catalogue could find space for the quotation attached to T. Duncan's picture of 1840, which occupies three-fourths of Mr. Graves's good-sized quarto page. Even this study of titles is not devoid of interest. *A Design for a Temple of Achilles in the Island of Serpents* sounds an imposing note which we do not generally associate with the nineteenth century, and it is rather surprising to find that (in company with the Battle of Waterloo) it dates from the same year as that characteristic record of vicarious generosity, *A lady presenting to a cottager an edition of the Sacred Scriptures given by the Bible Society*.

JOHN HOPPNER. By H. P. K. Skipton. Methuen. 2s. 6d. net.

MR. SKIPTON has the somewhat rare merit of having written a small artistic biography that

is not cribbed wholesale from the work of somebody else. Possibly he has attained this distinction for the simple reason that no one has hitherto attempted to compose a life of Hoppner more elaborate than Allan Cunningham's sketch, but the fact has none the less to be taken into account in judging the merits and defects of his book. So far as the chronicling of Hoppner's life goes the work is adequately done. The author's judgement of Hoppner as a man is all that could be desired, and we have no grave fault to find with his account of the paintings except that in many cases he has not taken the trouble to ascertain whether they are still owned by the families of those by whom they were commissioned, and once or twice he does not give an owner's name even when he knows it, but substitutes an unnecessary periphrasis. For example, in a book intended for the general reader it is absurd to describe the ownership of even so famous a picture as *The Sisters* merely by the phrase 'adorns the palace of a modern virtuoso.'

As to Hoppner's merits as a painter, we cannot agree with Mr. Skipton, especially when he attempts to force them into relief by depreciating Lawrence. Lawrence with all his faults (and they affect but a portion of his work) was a supremely accomplished artist, who wore the mantle of Reynolds long enough to inherit no little of that great master's dignity. Hoppner, on the other hand, never completely mastered the elements of his business. He could not draw the human figure or any part of it quite perfectly. It is rare to see a picture by him that is not 'fudged' from a painter's point of view, either in part or all over. He had sympathy, taste, and insight; but, from a professional standpoint, he avoids or muddles with difficulties instead of conquering them. Nevertheless Hoppner was trained in an age that had a knack of making handsome pictures; he viewed life, especially the life of ladies and children, with a fresh and honest vision; and thus he deserves some share of his fame in the sale-room, and of the praise accorded to him by his first biographer.



## Art Books of the Month

HOGARTH. By G. Baldwin Brown, M.A. Walter Scott Publishing Co. 3s. 6d. net.

ALTHOUGH the illustrations are poor and commonplace, this is one of the best volumes of the series to which it belongs. It is a pity indeed that the reproductions were not made from examples of Hogarth's work less commonly known and accessible than the majority of those represented, since quite a number of admirable specimens of his painting have come to light during the last few years. As a popular account of Hogarth's life and work the book, in spite of a somewhat haphazard arrangement, is excellent, more especially in the sanity of its criticism of Hogarth as a painter—a sanity much needed to-day, when we seem to be passing at a leap from a period of undue neglect to one of indiscriminate panegyric.

HIDDEN TREASURES AT THE NATIONAL GALLERY.

A selection of studies and drawings by J. M. W. Turner, R.A. With some account of them, by E. T. Cook. London: 'Pall Mall' Press. 5s. net.

THE *Pall Mall Magazine* has done a public service by issuing this timely 'Art Extra.' The men who combined long ago to pervert the intentions of Turner's will are dead, but the burial of some 17,000 of his sketches in the cellars of the National Gallery is a living scandal. The semi-official answer that these unexhibited sketches were merely 'the wastepaper basket of Turner's studio,' is shown by Mr. Cook to be wholly false. The examples (nearly eighty in number) which he reproduces cover Turner's life from boyhood to old age; many of them are of some importance and a considerable degree of finish, all are of the highest interest to students of Turner's work. Now that the official indifference has been at last overcome, it is rumoured that the trustees will see their way to placing these drawings where they can be properly arranged and consulted. Meanwhile students of Turner have an entirely fresh series of reproductions to delight in. The editing might have been more careful. The admirable study of Durham Cathedral (p. 27) for the drawing in the Diploma Gallery is described as 'Richmond, Yorkshire: from the north'!

SIR JOSHUA REYNOLDS. By W. B. Boulton. Methuen. 7s. 6d. net.

THERE are so many books, both new and old, dealing with the life and work of Reynolds that there is no excuse for adding to their number except when the author has really new material to offer us. Mr. Boulton has some acquaintance with the age of which he writes, and has made good use of memoirs of previous biographers, so that his work gives a fair and readable account of Reynolds's personal history. At the same time those who have any knowledge of the literature of the subject, as they turn the pages of this book

must recognize that almost every detail is drawn from sources that are already well known, and that the author has little or nothing of his own to give them. As we have said, these sources are used with tact and with some care. We have noticed a few slips such as Lady Dina Beauclerc, Ammini for Armenini, etc., but these are all of slight importance compared with the annoyance of reading a book on Reynolds which might have been compiled by one who had never read (except in quotation) a word that the master wrote, or seen any pictures of his except those in the National Gallery. The numerous illustrations seem to be taken from prints and are too small to be of any practical use.

DANTE GABRIEL ROSSETTI; VON HANS W. SINGER. Bard, Marquardt, & Co., Berlin. M. 1.50.

To this charming series of monographs, Prof. Singer has contributed a short but most interesting study of the one great artist in whom, as he rightly claims, the genius for poetry and painting has been equally developed. In his appreciation of the deeper emotions of life, the author is one of the most human and least conventional of critics, and his work is always suggestive. As a psychological study of a lofty-minded yet sensuous and egoistic personality, the essay shows much insight. Well-chosen illustrations and a list of the artist's principal works add to the value of the book.

A. M. H.

## COLLECTIONS

DIE SAMMLUNG VON PANNWITZ. München: Hugo Helbing. 15s. net.

A SINGULARLY fine illustrated catalogue of the collection of Dr. Von Pannwitz which is to be sold at Munich on October 24 and 25. The collection includes sculpture in wood and in bronze, tapestry, furniture, jewellery, embroidery, metalwork, enamels, faience, and porcelain. It is, however, in specimens of goldsmith's work and in Meissen ware of the finest period that the collection is perhaps the strongest. Foremost among the specimens of metalwork comes a silver-gilt cross (47) of fine design, ornamented with plaques in translucent enamel, which the catalogue ascribes to fifteenth-century Florence, though the reproduction seems to show traces of French workmanship. There are one or two other fine pieces of Italian and Spanish silver, but the bulk of the plate is German work of a singularly high order. The prevalent taste for the masterpieces of the German silversmiths of the sixteenth and seventeenth century not infrequently seems to prefer intricate craftsmanship to beauty of design. Dr. Von Pannwitz never seems to have made this mistake. His silver is thus unusually free from the monstrous evidences of misapplied ingenuity which encumber most collections of the kind, while it



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includes several masterpieces, such as the double standing cup by Sebald Buhel of Nuremberg (10), and the larger cup by Heinrich Straub (25). Equally notable in another way are the specimens of early Meissen ware; the result of the patronage (for once respectable) of Augustus the Strong, and the talent of the famous Kändler. It is sad to think in the presence of these superb pieces, so full of life and spirit, how soon all that character was to be overwhelmed by polish and prettiness. We can only mention one or two of the finest examples, such as the *Lady in a Crinoline* (417) and the life-size figures of guinea-fowl, but the importance of the collection may be estimated from the fact that the Dresden ware occupies two hundred lots in the catalogue, and that a very large proportion of it belongs to the finest and rarest period of the factory.

COLLECTION P. BARBOUTAU. PEINTURES, DES-  
SINS ET ESTAMPES JAPONAISES. De Vries,  
Amsterdam.

THIS appears to be a portion of the large collection sold in Paris some time ago, and described in a well-known illustrated catalogue. The present sale is to take place on November 7, 8, and 9. Though the prints are numerous, and contain a fair number of works by Harunobu, Kiyonaga, and Hokusai, the paintings are the most important feature of the collection. The attributions must often be accepted with caution, but the purchasers of Nos. 17, 18, 19, 20, 25, 32-39, 65, 68, 70, 79, 80, and 84, will not have much to complain of. Nos. 4 (Sesshiu), 7 (Motonobu), and 42 (Sotatsu) are also good, even if the names attached should fail to satisfy some exacting critic.

KATALOG DER BÜCHER-SAMMLUNG FRANZ  
TRAU. Wien: Gilhofer & Ranschburg.

THE Trau collection of illuminated MSS., miniatures, early printed books, and illustrated works of the sixteenth century, comprising some 650 lots, is to be sold at Vienna on October 27 and 28. It is impossible to give any fair idea in a short review of the contents of the scholarly and well-illustrated catalogue in which the collection is described. It contains good copies of the 'Ars Moriendi,' the 'Apocalypse,' and the 'Biblia Pauperum,' with a vellum copy of the Mainz 'Cicero' of 1465, while the frontispiece is a reproduction in colour from Jenson's Bible of 1479, with a border and miniatures of quite exceptional beauty. Among the manuscripts we can only mention a splendid Italian Gospels of the thirteenth century, and a 'Passion of Christ' of the fourteenth century, containing no less than forty-eight full-page miniatures recalling the frescoes in the Cappella Rinuccini in S. Croce, while the specimens of wood engraving of all schools are too numerous to mention at all.

PAINTINGS IN THE METROPOLITAN MUSEUM OF  
ART, NEW YORK. Illustrated catalogue.

THOUGH only thirty-five years old the Metropolitan Museum of New York has acquired more than seven hundred pictures. In criticizing a collection of comparatively recent growth, it is unfair to cavil if here and there a picture should appear unworthy of a place in a great national museum. No. 252, for example, is wrongly described. The original work is in the collection of Mr. Charles Morrison, whose father bought it from the Academy of 1824. When a great gallery is in process of formation it cannot always pick and choose, but has often to accept second-rate things in order to secure first-rate ones, and to form a respectable nucleus for subsequent additions. In after years, when the collection is firmly established, it is easy to gradually weed out what has become superfluous, and to set the highest possible standard for new acquisitions. The Metropolitan Museum may now fairly claim to have reached this latter stage, and the progress recently made by the great American collectors, if it continues for another dozen years, should render the museum almost independent of the exhausted European market. The time will then come for dismissing a good deal of modern French work, and replacing it by works more truly representative. The catalogue is admirably produced and illustrated.

LE BARON ALPHONSE DE ROTHSCHILD. Paris:  
*L'Art.*

THIS excellent supplement to *L'Art*, while illustrating and describing the famous collection of the late Baron Alphonse de Rothschild, is more personal in character than such notices are apt to be. The subject of the memoir was no mere plutocrat, accumulating treasures in ignorant ostentation, but a collector of the finer type, who while appreciating the merit of dead artists, did not forget his duty to the living. One appendix describes the testimonial presented to him by more than one hundred and sixty painters and sculptors, another contains a list of more than one hundred and forty museums which benefited by his generosity. The critical mind will regret that the portrait of Mary of Burgundy, of which M. Auguste Molinier gives an interesting account, is not illustrated, and that etching is used instead of photography to reproduce several of the finest paintings; but as a popular memorial of a collector and a patriot the publication could hardly be better.

### ARCHITECTURE

DIE HOLZKIRCHEN UND HOLZTÜRME DER PREUS-  
SISCHEN OSTPROVINZEN. Aufgenommen und  
gezeichnet von Ernst Wiggert und L. Burge-  
meister. Julius Springer, Berlin, 1905.

THIS work is, in the main, the outcome of a sketching tour among the wooden churches of



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East Prussia made in 1901 by Herr Ernst Wiggert, which was unfortunately interrupted before its accomplishment by his death; but the completion and editing of his drawings were undertaken by Dr. L. Burgemeister, with the result that a volume of great interest and utility has been added to the architectural history of Germany. Although the work covers, by its title, all the eastern provinces of Prussia, the illustrations are almost confined to Silesia and the immediately adjacent country, since the untimely death of the author prevented his examination of a large number of similar buildings still remaining in Pomerania, many of which, such as the Heiligengeistkirche in Stargard, are of the highest interest. Though most of the churches of Silesia herein delineated are of comparatively modern erection, being of a date subsequent to the Thirty Years' War, they are valuable as examples of a class of buildings which, from the very nature of their materials, are of a perishable character; and it is remarkable that so many of them have survived the desolation of the country in the wars of Frederick the Great.

Possessing but little architectural character and built generally of rude wood logs like a squatter's hut, these churches frequently present a most picturesque appearance; their widely projecting eaves and verandah-like passages built round them to protect the wooden walls from rain and snow, together with the external staircases to the galleries, the porches and sacristies, and the eccentrically-shaped bell towers, make up a quaint grouping impossible in brick or stone buildings. The interiors, though equally devoid of architectural features, are peculiar almost to the fantastic; with ceilings of wood like the walls, flat, and often no more than 15 ft. high, though covering the galleries, and filled with those varied fittings and furniture found in Catholic or Lutheran churches, in a mysterious gloom caused by the fewness or smallness of the windows they present a most unusual picture.

One very valuable feature in the work is a list of all the wooden churches still remaining in Silesia. This list gives a brief *résumé* of the history of each church, with all known dates, and a reference to the fuller description contained in the 'Verzeichnis der Kunstdenkmäler' for the province of Silesia, one of a series of such lists in which nearly all the provinces of the German Empire have the churches and their art treasures catalogued and illustrated, and, moreover, issued to the public in a cheap form.

The drawings of the bell towers, which form an important section of the work, present many varied and fantastic features, particularly in their overhanging upper storeys and bulbous terminations; but being of so late a date they are not so interesting, nor do they present so picturesque an appearance as the wooden campanili frequently found standing near the churches in Sweden and

Finland, such, for example, as those of Gamla Upsala and Röntämäki. Though described in the text as bell-towers, the bells are not shown on the geometrical drawings, nor is any indication given of their mode of hanging or ringing.

The text is interspersed with a number of good line drawings, showing all the characteristic features of the buildings, and illustrating in a pleasing way the very careful measured drawings which form the principal part of the volume. The book is one of great value to the archaeologist and architectural student, and it affords many useful hints in the arrangement and framing of woodwork, and the production of happy effects of light and shade and grouping in timber building, and no architectural library should be without it. J. T. P.

EDINBURGH ARCHITECTURAL ASSOCIATION. Illustrated Catalogue of Architectural Refinements. National Portrait Gallery, Edinburgh. 1905.

THE exhibition opened early in September under the auspices of the Edinburgh Architectural Association summarizes the results of some thirty years' study of the variations from exact symmetry which have been noted on so many famous buildings from the Parthenon to the churches of the Renaissance. The greater part of the investigations have been carried out by the Brooklyn Museum of Arts and Sciences; and the present exhibit, though confined to Constantinople, Italy, and France, indicates how thoroughly the work has been done. The conclusion at which we must apparently arrive is that, just as the Parthenon owes its vitality to deliberate variations from mathematical correctness, so later buildings were deliberately made more impressive by perspective illusions, by leaning façades, by divergence of piers, and by other irregularities which have generally been dismissed as the result of accident or settling foundations. The catalogue is explained by many essays, plans, and excellent photographic reproductions. It is thus a monograph on this interesting subject, creditable alike to the Edinburgh Architectural Association and to the Brooklyn Museum.

FLORENCE. By Adolfo Philippi. Translated by P. G. Konody. Grevel, 4s. net.

ANOTHER volume of Messrs. Grevel's useful series, even richer in illustrations than its predecessor 'Nuremberg,' but in other respects inferior to it. The historical portion is crowded with too many facts; the author has no gift of clear presentation, and the translator does not mend matters. He prints, for example, 'Exceptionally the columns have jonic (the same spelling occurs three times on p. 123) and not Corinthian capitals,' and a line or so later we hear of the 'thrilling' fresco by Perugino in S. Maria Maddalena de' Pazzi. Misprints in both English and Italian words are



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common. The author's power of criticism may be judged from his statement that Donatello 'in bronze was surpassed by Ghiberti, in marble by Luca della Robbia,' and that the Lorenzo of the Medicean Sacristy is 'the last important work in which the sculptor Michelangelo has expressed his deep seriousness.' There is a certain *Pietà* behind the altar in the Duomo which Mr. Philippi might have remembered and described, though the reader would then perhaps have lost the delightful sentence which begins 'And so it is tried again and again to attribute to him deep grief.' The volume, in fact, is little more than a good cheap picture-book.

### LACE, ETC.

POINT AND PILLOW LACE. By A. M. Sharp.  
London: John Murray. 5s. net.

THIS is a useful reference book, evidently written by one who has a practical and first-hand acquaintance with lace. The present edition has four new plates, illustrative of the use of lace in costume, but in other respects nothing has been added to the letterpress of the first edition of 1899.

Later research has shown that of the large collection of pattern books preserved to us from the sixteenth and seventeenth centuries, the earliest in point of date is *not* the 'Livre nouveau' published in Cologne in 1527, as stated on page 34.<sup>1</sup> On page 98 it is said that the needle-point *réseau* began to be worked at Alençon about the year 1717. As a matter of fact, the *réseau* began to be made at Alençon about 1700, as Madame Despierres proves from various documents and inventories in her 'Histoire du point d'Alençon.' In the account of Alençon the core of horsehair to give firmness and consistency to the cordonnet is given as one of the unvarying characteristics of Alençon; whereas, as a matter of fact, horsehair was not used in this way until the later period of Louis XV and during the reign of Louis XVI.

A defect in the book is the illustrations. Some are good, but for the most part they are far too small to give any idea of the design—even a complete 'repeat' is not always shown. The few additional plates, showing lace in costume, are of little use unless as part of a fuller series.

If, as the author writes, her object was to give illustrations on as large a scale as the size of the page will allow so that the texture of the lace may be seen, she has not invariably attained it: the texture is often not easily distinguishable, as in plate XI. M. J.

CATALOGUE OF ANCIENT EMBROIDERIES IN THE  
ROYAL MUSEUM OF THE CINQUANTENAIRE AT  
BRUSSELS. 1905.

MADAME ISABELLA ERRERA, who is already well known for her learned works on stuffs and

embroideries, and to whom the Cinquantaire Museum owes an important collection of ancient stuffs, has compiled for that museum the catalogue of its embroideries now before us. The catalogue is profusely illustrated, and the text is no less valuable than the illustrations. The author's notes and comparisons make it an archaeological monograph of the first rank.

Here are described for the first time the pieces that have been successively acquired by the Belgian State, together with a certain number of pieces that have been presented to the museum, among which are the thirty-three finest of those presented by Madame Errera herself. The plan is extremely clear, and the manner in which the work has been done is worthy of an expert. Excellent reproductions take the place of written descriptions; the names of saints and other personages represented, and information about the objects figured, are given wherever identification has been possible. The identification often gives occasion for remarks of the greatest possible interest.

The compilers of museum catalogues too often confine themselves to the mere description of objects of art, which raise important problems when they are compared with others; the latter method of procedure alone gives them their full value as documents for the history of art. Madame Errera has been able to find in mosaics and paintings, in miniatures and textures, a large number of new and interesting elements for comparison, which she has employed with the method of an expert. By the knowledge and the taste that she has brought to her task, she has justified in the most brilliant manner her choice by the authorities of the museum for the onerous undertaking of so exhaustive and complex a catalogue. R.P.

### MISCELLANEOUS

NIEDERLÄNDISCHES KÜNSTLER-LEXIKON AUF  
GRUND ARCHIVALISCHER FORSCHUNGEN BEAR-  
BEITET VON DR. A. VON WURZBACH, 5<sup>e</sup> und  
6<sup>e</sup> Lieferungen. Wien, 1905.

WE continue our observations on this important publication, the sixth fascicle of which brings the notices of artists down to Genoels. That on the van Eycks, which occupies nineteen pages, has evidently been drawn up with great care, and is certainly by far the best summary of all that has been written about these unrivalled masters of the school. There is, however, one important error. John van Eyck is said to have been at Tournai on October 18, 1428, and to have sailed from Sluys with the embassy to Portugal on the 19th, an impossible feat at that time. In the account of the receiver-general of Flanders for the year 1428 there is an entry of a payment to John van Eyck of '120 livres de 40 gros en recompensation de certains voyages secretez que

<sup>1</sup> See *Transactions of the Bibliographical Society*, Vol. VII, October 1902 to March 1904.



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par l'ordonnance et pour les affaires d'icellui seigneur il a faiz et du voyage qu'il fait presentement avec et en compagnie de monseigneur de Roubaix.' The second of these journeys was to Portugal, and resulted in the marriage of the duke and Isabella of Portugal. It is not known whither or to whom the former embassy was sent, but it was no doubt in quest of a bride, and having been unsuccessful was kept secret. In those days it was usual for the authorities of the towns, through which important personages passed, to offer them the wine of honour, and possibly a careful examination of local records may yet clear up the mystery as to the exact object of this and other secret missions on which John van Eyck was sent.<sup>1</sup> The entry in the accounts of the treasurers of Tournai, published in this magazine (vii, 249), gives the first clue to the destination of the embassy in 1427; the ambassadors were apparently there during three days, October 18-20, 1427. Was there then any lady in that city or neighbourhood whom the duke could have thought of, or was this only a halting-place on the road? But to return to the dictionary, Maaseyck is said to have been the birthplace of the van Eycks; but it seems, if not more, at least quite as likely that Eyck, now Aldeneyck, was the locality in which their parents resided. The neighbouring town of Hasselt may have been the birthplace of John van Hasselt, but of this there is no proof. It was surely not in the first half of the sixteenth century (p. 503), but at some time after 1558 that the inscription at the foot of the exterior of the Ghent polyptych was covered with a coat of paint. The silver-point drawing in the Albertina (pp. 507 and 514) is a copy of the central panel of the Ypres altarpiece belonging to M. Helleputte, not of the Burleigh *Madonna* now at Berlin. The Turin *Saint Francis* is an enlargement of the original in Mr. Johnson's possession; curiously enough, this copyist has given *Brother Leo* two right feet. An excellent article on the invention of oil-painting, another on the absurd theories of M. H. Bouchot, and a reprint of notices of the van Eycks in MSS. and printed books prior to 1610, terminate the notice.

The most important work by Albert De Vriendt is the series of historical paintings which adorn the walls of the Town Hall at Bruges, the execution of which, left unfinished at his death, has been completed by his brother Julian. Most of Louis De Deyster's paintings, sixteen at least, are still preserved in the churches of Bruges. Dobbelaere, in the earlier years of his career, studied mural painting in Italy, and designed some historical subjects which showed considerable

<sup>1</sup> Prior to this John had been sent on two secret missions: 'Un certain pelerinage que monseigneur pour lui et en son nom lui a ordonné faire dont autre declaration il n'en veult estre faicte,' and 'certains loingtains voyages secrez en certains lieux que aussi ne veult autrement déclarer.'

talent; unfortunately he abandoned that branch of art for the more lucrative profession of glass painting, with unhappy results to the churches which he was commissioned to adorn. The monument of *Ferry Le Gros*, which he decorated, is not in the church of Saint Saviour (p. 409), but in that of Saint James at Bruges. The real name of Lambert Fiammingo (p. 533) is not Suster, but Zutmann. The painting in the Amsterdam museum attributed to Gerard of St. John's is not an allegorical subject, but simply the family of Saint Anne, a subject frequently treated by German painters of the fifteenth and sixteenth centuries.

W. H. J. W.

THE LITTLE SCHOOL. By T. Sturge Moore. With four woodcuts by the author. Eragny Press. The Brook, Hammersmith, W. 18s. net.

As a poet and as a writer on Art Mr. Sturge Moore is already deservedly well known. His remarkable gifts as a wood engraver can hardly expect to find so wide a public, since his sense of design and of the right use of his medium (*i.e.*, the cutting of white lines and spaces out of a black ground) is too emphatic and consistent for the taste of the average Englishman. However, such work as this, to which the painting of Daumier affords a parallel, has always had to bide its time, although in Mr. Moore's case that time is likely to be shorter than for those who have only one art to rely upon. The book is a companion to the volume of lyrics by Mr. Laurence Binyon which we reviewed a few months ago, and is an equally charming example of Mr. Pissarro's craft as a designer and printer.

THE CHILD'S BOOK-PLATE. By Gardner C. Teall. New York: Charterhouse Press.

THE English child has hardly yet attained to the dignity of a book-plate, but he or she would no doubt be delighted with the miniature plates that Mr. Teall has designed for the benefit of the more advanced American infant. For special books, intended as keepsakes, Mr. Teall recommends something in gold and colours on vellum, perhaps large enough to cover entirely the inside front cover. This sounds a little too suggestive of an 'illuminated' testimonial, and most children would probably be content with the more modest form here provided.

PRECIOUS STONES. By A. H. Church, F.R.S. Board of Education. 1s. 6d.; cloth, 2s. 3d.

A REVISED edition of Professor Church's excellent hand-book. As a general sketch of the scientific aspect of the subject its merits have long been recognized, and it is perhaps natural, where brevity was essential, that aesthetic considerations



# Art Books of the Month

should have to take second place. Nevertheless such a section as that on rock crystal, which has been so largely used in the arts both in Europe and in the East, seems distinctly inadequate without at least some reference, such as that given in the case of jade. The archaeology of the subject is also interesting, and might have been dealt with in the same way.

## BOOKS RECEIVED

- FLORENCE. By A. Philippi. Translated from German by P. G. Konody. London: H. Grevel & Co. New York: Scribner's Sons. 4s. net.
- TENNYSON'S POETICAL WORKS. Vol. I. Bijou Series. Eyre & Spottiswoode. 1s. 6d. net.
- THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Carroll-Dyer. Vol. II. By Algernon Graves, F.S.A. George Bell & Sons and H. Graves & Co. Ltd. 42s. net.
- LITTLE BOOKS ON ART. Hoppner. By H. P. K. Skipton. Methuen & Co.
- LEATHER FOR LIBRARIES. By E. W. Hulme, J. G. Parker, Cyril Davenport, and others. The Library Supply Co.
- POINT AND PILLOW LACE. By A. M. Sharp. John Murray. 5s. net.
- EDINBURGH ARCHITECTURAL ASSOCIATION ILLUSTRATED CATALOGUE OF EXHIBITION OF ARCHITECTURAL REFINEMENTS. By W. Henry Goodyear, M.A. Edinburgh, National Portrait Gallery.
- HIDDEN TREASURES AT THE NATIONAL GALLERY. By E. T. Cook. Pall Mall Press. 5s. net.
- SIR JOSHUA REYNOLDS, P.R.A. By William B. Boulton. Methuen & Co. 7s. 6d. net.
- DIE HOLZKIRCHEN UND HOLZTÜRME DER PREUSSISCHEN OST-PROVINZEN. By Ernst Wiggert and Dr. L. Burgemeister. Berlin. Julius Springer. 25 marks.
- GERARD DAVID UND SEINE SCHULE. By E. Freiherr von Bodenhausen. Munich. F. Bruckmann. 40 marks.
- HANDZEICHNUNGEN SCHWEIZERISCHE MEISTER. Part 3. Helbing & Lichtenhahn, Basel. Williams & Norgate, London.
- PISANELLO. By G. F. Hill. Duckworth. 7s. 6d. net.
- DRESNER JAHRBUCH, 1905. Edited by Dr. Karl Koetschau and Dr. Fortunat von Schubert-Soldern. Dresden. Wilhelm Baensch.
- MUSEUM OF FINE ARTS BULLETIN. Vol. III., No. IV. Boston.

## MAGAZINES RECEIVED

- Gazette des Beaux-Arts (Paris). Die Kunst (Munich). La Rassegna Nazionale (Florence). Le Correspondant (Paris). The Craftsman (Syracuse, U.S.A.). Onze Kunst (Amsterdam). Repertorium für Kunstwissenschaft (Berlin). L'Art (Paris). L'Argus des Revues (Brussels). La Chronique des Arts et de la Curiosité (Paris). De Nederlandsche Spectator. 's Gravenhage. The Fortnightly Review. The Contemporary Review. The Nineteenth Century and After. The Monthly Review. Review of Reviews. Rapid Review. The Independent Review. The National Review.

## CATALOGUES, ETC., RECEIVED

- ILLUSTRATED CATALOGUE OF PAINTINGS IN THE METROPOLITAN MUSEUM OF ART. New York. The Museum.
- LE BARON ALPHONSE DE ROTHSCHILD. Illustrated. Paris: L'Art.
- LE CONCEPT DE LA BEAUTÉ EN ITALIE DU XII AU XVI SIÈCLE. By G. Rodocanachi. Paris. Aux Bureaux de la Grande Revue, 9, Rue Bleue (pamphlet).
- COLLECTION DE PEINTURES ET ESTAMPES JAPONAISES APPARTENANT À M. PIERRE BARBOUTAU. Amsterdam. De Vries, Singel, 146.
- COLLECTION FRANZ TRAU. Vienna. Gllhofer & Ranschburg, 1, Högnergasse.
- AKTIEBOLAGET ELMQVIST & GYTNINGSMETODEN. Stockholm.

## RECENT ART PUBLICATIONS<sup>1</sup>

### ART HISTORY

- SCHMAROW (A.). Grundbegriffe der Kunstwissenschaft am Uebergang von Altertum zum Mittelalter. (10 × 7) Leipzig (Teubner).
- CHIAPPPELLI (A.). Pagine d'antica arte fiorentina. (10 × 7) Firenze (Lumachi), 51.  
Studies upon the Florentine schools of painting and sculpture, Masaccio, Filippino, Lippi, Orcagna, Cimabene, Brunelleschi; with 8 illustrations.
- RÉE (P. J.). Nuremberg and its art to the end of the eighteenth century. Translated from the German by G. H. Palmer. (10 × 7) London (Grevel). 123 illustrations.
- RONFLARD (A.), BOUVAT (L.), and RIOCHE (Y.). L'Art Musulman, essai de Bibliographie. Forming pp. 1-95 of 'Archives Marocaines.' Paris (Leroux). 3fr. 50. Contains 1264 titles of works upon all branches of Moslem art and archaeology.

### ANTIQUITIES

- CAPART (J.). Recueil de Monuments Égyptiens. Deuxième Série. (12 × 9) Bruxelles (Vromant). Plates 51-100, with descriptions.
- RICCI (C.). Volterra.
- TESTI (L.). Parma. (11 × 7) Bergamo (Istituto d'Arti grafiche), 41.  
Two volumes of the well-illustrated 'Italia Artistica' series.
- The Victoria History of the County of Buckingham. Edited by W. Page. Vol. I. (12 × 8) Westminster (Constable).
- ANDEN (T.). Shrewsbury, a historical and topographical account of the town. (8 × 5) London (Methuen). 4s. 6d. net. Illustrated.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- TEISSIER (O.). Peintres et Sculpteurs Provençaux. Notes iconographiques. (11 × 9) Paris (Champion), 5fr. 9 phototypes (portraits), with descriptive text.
- LEMONNIER (H.). Gros. (9 × 6) Paris (Laurens). 'Les Grands Artistes,' 24 plates.
- BROWN (G. B.). William Hogarth. (7 × 5) London (W. Scott Publ. Co.). 'Makers of British Art,' 21 plates.
- FIERENS-GEVAERT (H.). Jordaens. (9 × 6) Paris (Laurens), 3fr. 'Les Grands Artistes,' 24 plates.
- BUSCHMANN (P.). Jacques Jordaens et son œuvre. Étude publiée à l'occasion de l'Exposition Jordaens. (10 × 8) Bruxelles (Van Oest). 45 plates.
- Album de l'Exposition Jacques Jordaens, publié par le Comité exécutif. (10 × 7) Antwerpen (Van-Os). Process illustrations.
- BOUYER (R.). Claude Lorrain, biographie critique. (9 × 6) Paris (Laurens). 24 illustrations.
- FOTCHÉ (M.). Percier et Fontaine. (9 × 6) Paris (Laurens). 24 illustrations.
- HILL (G. F.). Pisanello. (8 × 5) London (Duckworth), 7s. 6d. net. Plates.
- JESSEN (J.). Rossetti. (11 × 7) Leipzig (Velhagen & Klasing), 4m. Knackfuss' Künstler-Monographien. 70 illustrations.
- L'Œuvre de James MacNeill Whistler. Quarante reproductions de chefs-d'œuvre du maître, réunis à l'occasion de l'exposition commémorative organisée à Paris au Palais de l'École Nationale des Beaux-Arts. (18 × 13) Paris (Lib. centrale des Beaux-Arts).

### ARCHITECTURE

- GROOTE (M. von). Die Entstehung des Jonischen Kapitells und seine Bedeutung für die griechische Baukunst. (12 × 8) Strassburg (Heitz), 3m.
- HOLZMANN (C.). Binbirkilise. Archæologische Skizzen aus Anatolien. Ein Beitrag zur Kunstgeschichte des christlichen Kirchenbaues. (13 × 10) Hamburg (Boysen & Maasch), 9 plates.
- GURLITT (C.). Historische Städtebilder. VII. Cambridge (13 × 20) Berlin (Wasmuth).  
28 phototypes of Cambridge architecture, with plans, details, and 30 pp. text, in German.
- PEPYS (Hon. W. C.), and GODMAN (E.). The Church of St Dunstan, Stepney. (12 × 9) London (Committee for the Survey of the Memorials of Greater London). Illustrated.
- GODMAN (E.). Mediaeval Architecture in Essex. (10 × 7) Bantam, Surrey (published by the author at 'Sunny Side'), 50 pp. text and plates.
- FERRARI (P.). Santa Maria Maggiore di Guardigliere. (12 × 8) Guardigliere (Palmerio), 10 l. 16 plates.

<sup>1</sup> Sizes (height × width) in inches



## Recent Art Publications

### PAINTING

- RYDBECK (O.). Medeltida kalkmålningar i Skånes kyrkor. (11 × 8) Lund (Berlingska Boktryckeriet). The mediæval mural-paintings of Scania (Sweden). 156 pp. and illustrations, including 2 colour plates.
- JACOBSEN (E.) and FERRI (P. N.). Dessins inconnus de Michel-Ange récemment découverts aux Offices de Florence. (17 × 12) Leipzig (Hiersemann). 40 pp. 24 phototypes, and text illustrations.
- In the Open Country. The work of Lucy E. Kemp-Welch. With an introductory note by Prof. H. von Herkomer. (17 × 11) London (Hodder & Stoughton), 12s. net. 'Artists of the Present Day' series. 21 reproductions, some in colour, and an appreciation by E. F. Strange.
- Constable's sketches in oil and watercolours. (9 × 7) London (Newnes' 'Art Library'), 3s. 6d. net. 65 plates, 2 in colour; with note by Sir J. D. Linton.

### ENGRAVING

- LIPPMANN (F.). Der Kupferstich. 3rd edition. (8 × 5) Berlin (Reimer), 2m. 50. Berlin Museum Handbook. 131 illustrations.
- LOTZ-BRISSENEAU (A.). L'Œuvre Gravé de Auguste Lepère. Catalogue descriptif orné de 5 planches originales et quinze reproductions hors texte. (12 × 8) Paris (Sagot).
- SCHUBERT-SOLDERN (F. von). Das radierte Werk des Anders Zorn. (10 × 7) Dresden (Arnold), 30s. One original etching and 20 phototypes.

### MISCELLANEOUS

- DILLON (Viscount). An Almain Armorer's Album. Selections from an original MS. in Victoria and Albert Museum.

- (20 × 13) London (Griggs), 3 gs. 31 colour reproductions from the sixteenth-century armourers' pattern book in the National Art Library, with notes.
- BÉGULE (L.). Les Incrustations décoratives des Cathédrales de Lyon et de Vienne. Recherches sur une décoration d'origine orientale et sur son développement dans l'art occidental du moyen âge. (13 × 10) Paris (Picard); Lyon (Rey), 25 fr. net. 98 pp. copiously illustrated.
- Collection de Broderies Anciennes décrites par Madame I. Errera. (11 × 8) Bruxelles (Lamertin), 30s. Catalogue of the exhibition held at the Royal Museums. 104 illustrations.
- McCLELLAN (E.). Historic Dress in America. With an introductory chapter on dress in the Spanish and French settlements in Florida and Louisiana. Illustrations in colour, pen and ink, etc., by S. B. Steel. (11 × 8) Philadelphia (Jacobs), \$10 net.
- BELCHER (W. D.). Kentish Brasses. Vol. II. (11 × 9) London (Sprague). 480 reproductions. Vol. I published in 1888.
- HOBSON (R. L.). Catalogue of the collection of English Porcelain in the Dept. of British and Mediæval Antiquities, British Museum. (11 × 12) London (British Museum; Longmans). 39 plates, etc.
- The International Society of Sculptors, Painters, and Gravers. Whistler Memorial Exhibition. Catalogue. Edition de Luxe. (10 × 8) London (Heinemann), 21s. Illustrated.
- GUIFFREY (J.). Bibliographie critique de la tapisserie. (10 × 6) Paris (Picard, for the 'Société des Études historiques'), 6 fr.
- BASSERMAN-JORDAN (E.). Die Geschichte der Raderührn. (14 × 10) Frankfurt a. M. (Keller), 36s.
- Written with reference to the clock collection of the Bavarian National Museum. 24 photogravures, and text illustrations.

## ART IN AMERICA

✻ EDITED BY FRANK J. MATHER, JUNR. ✻

### AN IMPRESSION OF THE EARLY WORK OF J. S. COPLEY

DID Copley lose his inspiration in England? Does his work in America seem greater because it is in America, or because it is actually greater, as Copley himself thought? Is the prevailing estimate of the artist, which grants him a success of eminent esteem but no active immortality, an unfair one, based on inadequate material evidence?

There is, unfortunately, no complete study of Copley's art available, and much of his early work is comparatively inaccessible to criticism in American private collections. The present article cannot demonstrate the opinion that a more thorough investigation would enhance the artist's fame and thereby increase his wholesome influence; but it is a pleasure to re-introduce an argument which in its entirety is a worthy theme for a competent critic.

The data for Copley's life and his artistic education and career in America are fortunately more than adequate, as will be noted below. Besides the family traditions we have the thorough and perhaps exhaustive work of an historical authority on the early New England artists, and a comprehensive list of the principal works of the painter in America. Additional material is available in the unpublished inventories of the Museum of Fine Arts at Boston and in the information possessed by the Director and the Keeper of

Paintings in that institution. To the latter I am indebted for valuable help.

Whitmore's explanation of the early education of Copley at the hands of his step-father Pelham may be accepted as satisfactory. In actual painting the work of Smibert, and others—like Blackburn—may have been a model for the boy artist. Pelham in engraving and Smibert in painting are adequate technicians who retain a sufficiency of the Van Dyck and Lely tradition to serve as a formal basis for a style. Behind Copley always is something archaic, isolated, provincial, and stereotyped, derived from the seventeenth century at a far remove; which is, however, distinctly more than a dead formula. The compositional sense of a Lely was no mean inheritance, and the colouristic tendency, always an instinct in Copley, is not absent from his predecessors and presumable models in Boston. And in spite of our artist's natural complaint in later years of the lack of early opportunities for study, the New England of 1750 was not quite an artistic Thornaby Waste. Society was aristocratic, literary and appreciative enough to become a faithful patron. There is no reason for enlarging upon the obstacles in Copley's way; for they were not heart-breaking.

The earliest Copley which I have seen is the *Mars and Venus with Vulcan and Cupid* of 1754,<sup>1</sup> which has recently undergone an expert restoration at the Boston Museum of Fine Arts.

<sup>1</sup> Belonging to Mr. H. B. Chapman of Bridgewater, plate I.





PLATE I. VENUS, MARS, AND  
JUPITER, BY J. M. W. TURNER,  
1805. IN THE POSSESSION  
OF MR. H. D. CHAMBERLAIN, OF  
BIRMINGHAM, ENGLAND.













PLATE II. PORTRAIT OF  
MRS. BENJAMIN DAVIS, BY JOHN  
SINGLETON COPLEY: IN THE  
POSSESSION OF MISS ELLEN S.  
BULLFINCH



It is a curious example of a boy's essay at composition and colour on what seems a frankly derivative scheme borrowed from some quite inferior picture or print. One would pass it by in a museum or an auction as of no importance unless one were alert to the emotional constants which underlie externalities of style. Examined with a sense for the degree of its emotional intensity, one has that rare experience which it is to surprise the creative imagination in the throes of its conscious puberty. In essential qualities of composition and of colour the young Copley finds himself here, and the picture is a good point of departure for the study of his style. The source of the composition might be traced, I fancy. It testifies to the provinciality of Copley's artistic environment and to the ambitious character of his initiative. For the thing is imaginatively recast. It exhibits his serious and studied aims; one recognizes his reds and blues; the drawing is naïf and copyistic; there is no true dramatic quality, and no subjective charm. It is a fresh, original, and promising prefigurement of the artist's ideals in their maturity, as far as the borrowed theme admits, and a thrilling little picture.

If the material necessities of Copley's environment compelled him to devote his art to portraiture it was surely a fortunate fate. In his early portraits he not only paints, but thinks. I am not able to trace here the different steps in his career; but one can best see the most serious virtue of the artist in those portraits in which the purely stylistic and decorative intuition is most subordinated. They have less charm than some, but are perhaps his strongest achievements. Some of his crayon pieces, like the family portrait belonging to Dr. Greene of Boston, are executed with crude materials and in a most matter-of-fact style. But they are not literal. Sincerity, truth, and force of characterization are expressed in a handling that is full of individuality, virility, and subtil modulation. It is a style that recalls the sheer simplicity of the Fayoum encaustics; and I think the medium was a felicitous one.

Another early phase of Copley's art is exhibited by those oil-portraits in which the artist's interest in colour is more marked, but where hardness of outline and of pattern, and flatness of modelling, give a provincial or archaic effect reminiscent of Blackburn and of Lely. It might be called a sort of 'blonde' style; but I cannot describe it. The *Mrs. Pickman*, and its mate, had some of this manner; which is charming enough, but lacks the construction sense of the best work.

The *Mrs. Rodney Boylston Rogers*, belonging to the estate of Louisa C. A. Nightingale, now on loan to the museum at Boston, illustrates well the full maturity of Copley's talent as a painter in oils. The physical features suggest pictorial motives, of colour especially, which are treated with a true passion for the beauty of handling in

itself. The subject is a brunette, and one remembers the deep chestnut of the hair and its relation to the complexion, and the vivid flesh painting of the breast, as touching visual depth and height. In contrast with late works of Copley in the same room of the museum, the execution is inspired and beautiful. The *Mrs. Pickman* has much of the same quality. In the painting of flesh our painter is seldom on this high level, and we must attribute the usual criticism of dryness of execution mainly to this fact.

It would be interesting, and indeed necessary, perhaps, to compare the miniatures with the larger pastels and oils, before forming an opinion as to the artistic value of Copley's early work, but I have never seen him in this phase.

To consider the early works as a whole, besides their portrait quality and the occasional high beauty of a craftsmanship at once functional and independently architectonic, there are characteristics of perhaps a more extraneous kind which complete the artistic personality. The picturesqueness of Copley's accessories is admitted, his sense for textures is highly praised—his stuffs, his mahogany, his leather, are famous, and everything has compositional and even expressive purpose. Dress, as dress, is often superb in Copley, and gives the 'status, entourage, and worldly circumstance' of the sitter a significance that recalls the splendour of Italy.

But is his composition, with all its quaintness and charm—in his early work—quite free from mannerism? Is he baroque at all by inheritance or instruction?

It would be unjust to test Copley's essential quality by the answer one made to this question. If he has a schematic formula which is not of universal application, if his portraits seem affected, archaic, or provincial, there is little to be gained by pointing out the variety, the unexpectedness, the pictorial humour of his compositions, the sense for encadrement and decorative quality. Epochal and local features finally please or not according to something more than their picturesqueness, and it is quite possible to deny to *Mrs. Pickman's* umbrella an elemental value, or even the stamp of Sir Joshua's urbanity. In all historical conscience Copley is never grand in his portraits—as a decorative composer; but he is often delightful, and never commonplace.

Weak drawing is acknowledged by everyone in Copley's early portraits. The arms are not a part of the body. But they are a part of the picture; and he can draw hands and heads. Colour and linear composition rather than sheer form are his architectonic means.

The examples of Copley in Boston may be compared with some excellent portraits by great masters of the sixteenth and seventeenth centuries. The comparison will bring out his virtues and limitations. A fair Moroni, with its entire



## Art in America

proficiency and lucidity of style and its portrait truth, is less emotionally appealing than Copley, and less picturesque; a good Van Dyck, while more elementally simple and serene, is less ambitious and virile; a good Hals is less significant as portraiture. The great early *Philip II*, by Velasquez, makes Copley seem artificial and crude, but it limns character no more sincerely. Beside the Goya or the Theotocopuli, Copley's colour is dry. I should like to see the *Mrs. Rogers* or the *Dorothy Quincey* in the gallery of old masters, however. I do not think that they would be extinguished.

In the Lenox Library at New York, and in the Wadsworth Atheneum at Hartford, good examples of Copley's art may be confronted with representative works of his British contemporaries and successors. At Hartford, Lawrence's *Benjamin West* is a masterpiece, from which one turns to Copley willingly. Raeburn's superb *Lady Belham* and Reynolds's *Mrs. Billington as Saint Cecilia*, in New York, do not overwhelm the *Lady Wentworth* and the *Mrs. Robert Hooper*. You admit the glow of Sir Joshua and the superior *savoir faire* of Raeburn, and see at once Copley's comparative provinciality and formality. But he holds you—in the more urbane presences.

On the other hand, both at Hartford and in the Lenox Library there is a Gainsborough landscape, and you feel the lack of the higher sensuousness, the subjective temperamental quality in Copley, a void which nothing, not even his noble humanity, his searching analysis of character, his high compositional originality, can quite fill. There was room and need for a Washington Allston.

But as works of objective portrait art, some pictures of Copley's early period have impressed me as no other American portraits can, unless it be Mr. Kenyon Cox's limning of his wife.

WILLIAM RANKIN.

### BIBLIOGRAPHICAL NOTE

For the study of Copley's art in his colonial period, the chief sources of information are William H. Whitmore's 'Notes concerning Peter Pelham, the earliest artist resident in New England, and his successors prior to the revolution,' reprinted from the 'Proceedings of the Massachusetts Historical Society for 1866-67,' Cambridge, 1867, and A. T. Perkins's 'A Sketch of the Life and a List of some of the Works of John Singleton Copley,' privately printed, Boston, 1873. These two sources are more valuable than the 'Life,' by Mrs. Martha Badcock Amory, Boston, 1884, which is, however, indispensable for personal data. The sketch of Copley in Leslie Stephens' 'Dictionary of National Biography,' includes Whitmore's results, and is the best general résumé yet published. It is by Sir Theodore Martin, who also gives a brief account of Copley in his biography of Lord Lyndhurst.

Valuable reviews of Mrs. Amory's book are in 'The Nation,' Vol. XXXIV, p. 399 (by Whitmore), and in 'The American Architect and Building News,' Vol. II, p. 161 (by C. H. Hart, with an interesting critical estimate).

That Copley painted miniatures is proved by documentary evidence. See 'The Proceedings of the Mass. Hist. Society for 1869-70.'

A sympathetic paper on early colonial painting by R. R. Wilson, in the 'New England Magazine,' New Series, Vol. XXVI, p. 26, and Mrs. Amory's article in 'Scribner's Monthly' for March, 1881, may also be mentioned. The critical studies on Copley of such historians of American art as Dunlop, Tuckerman, and Benjamin, are somewhat inadequate.

### MISCELLANEOUS NOTES

Saint Gaudens is making a portrait in low relief of the late F. F. Thompson. It is to be set up as a memorial in The Delta P.S.I. Lodge, at Williamstown, Mass. Mr. Thompson was a generous benefactor of this society—he was the founder of the Williams chapter, and also of Williams College. A perpendicular chapel, just completed by his widow in his memory, is an uninspired building, but of the finest marble and masonry, and fitted out with a complete series of grisaille windows, of Haidman's design, which represent acts of mercy, the promulgation of Christianity, legists, divines, men of action, etc., with fourteenth-century consistency. I mention these windows only to illustrate the wholesale fashion in which things are done here. Nothing seems unattainable except taste and time for reflection. While on the subject of this college among the Berkshire hills, its library contains, among a rather miscellaneous collection of pictures, some half-dozen of the engaging little canvases that George Mason made during his stay at Rome.

About the most ill-conditioned old masters that come into the New York auction rooms are those that hail vaguely from South America. Generally such pictures are small commercial copies executed in the seventeenth century or later. They are often painted thriftily on copper, so that vermin may not devour nor tropical heat warp them. From Lima comes, however, news of a collection that would at least reward a visit by an art-loving tourist. It belongs to Sr. Don Manuel Ortis de Zavallos, and represents purchases and inheritances extending back to the Spanish Vice-Royalty. Your correspondent's information is derived from professor Rudolph Schwill, of Yale University, who has seen the pictures repeatedly. Dr. Schwill makes no pretensions to connoisseurship, but has more than a common knowledge of the great schools of painting, and is not likely to be deceived by the usual type of old copy. In his opinion the collection contain fine examples of Titian, Claude, Zurbaran, Rubens, Eckhout, and Van Dyck; a Velasquez of the 'Borachos' sort, a plausible Raphael, and several Rembrandts. If a half of this will bear critical verification, it seems a pity that Sir Martin Conway's various climbs in the Andes did not take him to Lima.

The Metropolitan Museum has recently acquired an interesting specimen of Roman figure sculpture, in the form of a bronze statue eight feet in height. It formerly bore the title of 'Julius Caesar,' but has since been identified with Trebonianus Gallus. An illustrated article on this important acquisition by Mr. C. M. Fitzgerald will appear in the November issue of THE BURLINGTON MAGAZINE.









*Emery Walker R. Sc.*

*M<sup>rs</sup> Nisbett  
By Sir Joshua Reynolds  
In the Wallace Collection.*



# GERMAN ART AND THE GERMAN CHARACTER



GERMANS have devoted themselves to the study of art with the same thoroughness that has characterized their activities in war and commerce, and the artistic triumph of German method and organization is to be seen in the new Kaiser-Friedrich museum at Berlin.

The German critics made it their business to know; they set themselves to discover all that could be discovered about the great masters and their work, and where great works of art were to be found. Having acquired this knowledge they proceeded to apply it; the organization of such an institution as the Kaiser-Friedrich Museum is of the same nature as the organization of German commerce on the basis of a system of technical instruction. The museum is the result of the same strenuous purpose and the same scientific method that have created the German army and navy and the German empire itself. While in England our art administration has been in the same state of chaos as the administration of our army, and we have been as entirely without method and organization in artistic as in commercial matters, in Germany the state has made the organization of art as much its business as that of commerce or of education. The result is that the Kaiser-Friedrich Museum is full of treasures which were once in English collections, and which have been carried off under our very eyes without any attempt on our part to secure them for the nation.

A recent article in one of the leading daily papers has given valuable particulars of the spoils with which the energy of Dr. Bode and his able coadjutors have enriched Berlin. They include pictures from the Hamilton Palace collection, from the collections of Lord Ashburnham, Lord Dudley, the duke of Marlborough, Lord

Exeter, Lord Lothian, Sir John Millais, Lord Francis Hope, Sir Robert Peel, Sir John Neeld, Mr. Charles Butler, the Cholmondeley, Lechmere and Magniac collections, together with many pictures from English country houses containing perhaps one or two great works of art, and many others which have been bought from London dealers or in London auction rooms. Some of the pictures now at Berlin were sold under the hammer in London at ridiculously low prices, but it rarely seems to have occurred to those responsible for the National Gallery that attendance at the sales is, or should be, an important part of their duty. That fact is fully recognized at Berlin. Few, if any, pictures of importance come into the market in London without the knowledge of the Berlin authorities, and London dealers have learned by bitter experience that, while the authorities of our own National Gallery will hardly take the trouble to go round the corner to look at a picture, a telegram to Berlin will bring over an official of that Museum at a few hours' notice. We do not say that every picture now in the Kaiser-Friedrich Museum ought to have been bought for the National Gallery or some public collection in England; there are limits even to the purchasing power of the nation. But when we find that in many cases the pictures are by masters who are represented less worthily or not at all in the National Gallery, it will be admitted that those responsible for that Gallery have something to answer for.

It is needless to heighten the comparison by recalling the fact that for a long time the National Gallery has been without a Director at all, and seems likely to remain so. We can only point out one or two other respects in which the Berlin Museum puts us to shame. Each picture is framed in a contemporary frame; each school of paint-



## *German Art and the German Character*

ing is hung amid appropriate surroundings of sculpture and decoration, so that each gallery presents a more or less faithful picture of the artistic life of the age and country which it represents. What a contrast all this is to our policy of actually getting rid of fine old frames and replacing them by tasteless modern ones!

The system which has succeeded so brilliantly at Berlin is that which, as we have always insisted, should be adopted in every public museum. It is quite a simple one, and consists in first finding the right men and then making them responsible and giving them a free hand. It is to the knowledge, the capacity and the energy of Dr. Bode and his able assistants, such as the late Dr. Lippmann and Dr. Friedländer, that Berlin owes what is now one of the finest picture collections in the world. But that knowledge, that capacity and that energy could never have had their full effect if they had been strangled with red tape. Had Dr. Bode been obliged to call together a meeting of trustees composed of gentlemen with various occupations in various parts of Germany, before he could buy a picture, many opportunities must have been lost, and the Kaiser-Friedrich Museum would not have become what it actually is.

Yet although this great outburst of German national feeling has had such a remarkable effect upon German art administration and upon German art criticism, it may be doubted whether its influence upon German painting is equally beneficial. No art has hitherto become great that is not national—that is not stamped indelibly with the character of the race which produced it. To this rule there is no exception. An artist may learn, nay ought to learn, much from the artists of other nations, but in the matter and manner of his work he must remain true to his own race. Rubens in Flanders, Velazquez in Spain, Rembrandt in Holland,

Reynolds and Gainsborough in England, might be cited as examples. The Latin element in the French character makes it possible for a Poussin, a Claude, or an Ingres to do fine work side by side with a Delacroix, a Daumier, or a Millet; but Germany, unlike France, has little or no racial kinship with Italy. Thus, as in Holland, Flanders, Spain or England, the great names in German art—Dürer, Holbein, Altdorfer, Cranach and others—are just the men whose work is most genuinely native and is least affected by outside influences.

Effort after effort has been made to graft on to this sturdy Teutonic stock some branch from the more gracious tree of classical art, but the result has invariably been a disastrous failure. The pompous and inflated compositions of Carstens and Mengs, of Schnorr, Cornelius and Kaulbach, not to speak of others, have passed into an oblivion from which it is most unlikely that they will ever emerge. They are mere exercises in the Grand Style from which life, character and humanity, whereby art retains its hold on minds of men, have alike vanished.

We may well ask ourselves whether much German art of to-day can expect a larger term. No freaks of design, no force of representation, can really give life to those endless experiments which are illustrated in modern students' journals, where frantic models posture in front of toy cypresses and plaster temples. Of the doleful pseudo-Egyptian architecture and uninviting furniture made to match these unfortunate pictures, it is needless to speak at length. We have only to turn to the famous German workers in wood and in metal of the sixteenth and seventeenth centuries, to see how patient, ingenious, and successful the national talent could be when employed in national channels. German domestic architecture of the same period is perhaps the most fascinating domestic architecture of



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the world, and when modern German architects enlarge its scope to meet modern requirements, they can still produce buildings which are imposing and picturesque.

German painting, too, teaches us the same lesson. It may be argued, perhaps, that Böcklin, undoubtedly one of the most forcible of modern Teutonic artists, learned much from Italy; the fact, indeed, is undeniable. The bent of Böcklin's mind, however, was so strong, that he never allowed the principles of classical art to fetter his own vigorous animalism. His mermen and mermaids, for example, interest us precisely because they do not recall those of Raphael, or of any old master, but are obviously German, and it is just upon those works in which Böcklin has taken most from the full-blooded humanity and varied landscape of Germany, and has borrowed the least from classical models, that his real reputation rests. Lenbach again was wise enough to recognize the impassable barrier between northern and southern art. Thus when he sought a master outside Germany he went no further than to Holland, where in the portraits of Rembrandt he found the example which he used so well. Menzel, in some ways the most remarkable of the three, was content with his native land, and in the Germany of the past as well as in the Germany of the present, he discovered material for a life work of such bulk and importance, that

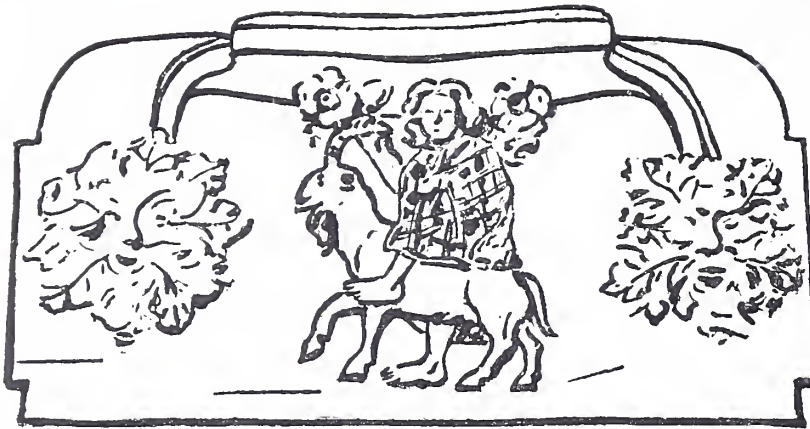
we have to go back to the great days of German art in the sixteenth century to find his equal.

The available evidence thus all goes to prove that, while the expansion of the German Empire has had the remarkable effect of inspiring her art affairs with a method and energy which must infallibly result in her galleries and museums outplaying and surpassing our own haphazard institutions, the effect of German progress upon German art production may be far from good. It may tend more and more to turn the thoughts of the German artist away from his native land, and to encourage a pompous, exotic eclecticism, whereas the whole previous history of Germany proves that the true province of the German artist lies at home, and that only in the picturesque landscape and vigorous humanity of his native country will he find a real inspiration. As in England, the way to this freedom will have to be won in the teeth of academic opposition, but there are signs that the battle already is half over. If the German artist can only realize that his strength lies in Germany and not in Italy or France, he may reasonably hope to occupy a place among the artists of the world no less honourable than that which his musicians, his statesmen, his soldiers, and his critics have already attained in other spheres. If not, Germany can only hope at the best to be to more artistic nations what Rome was to Greece.



# GRANIA IN CHURCH: OR THE CLEVER DAUGHTER

BY D. S. MACCOLL



TWENTY years ago, when studying the sculptures of Worcester Cathedral for a project that was quickly interrupted, I found among the miserere carvings a subject of which no satisfactory explanation had been given. So far as I know, it has not been supplied since then, so I dig up the following fragment from my notes.

The accompanying block will represent the carving closely enough for identification. Photographs of the whole thirty-seven misereres were published by Elijah Aldis,<sup>1</sup> who dates them, on the evidence of records and style, 1397. This lovely series kept its place uninjured till the early years of the nineteenth century, when Mr. St. John, treasurer to the Chapter, removed most of them and fixed them on a 'compo' screen under the organ. On the removal of this abomination in 1865 the architect fortunately preserved them and had them replaced; but the original order is disturbed. There is the usual variety of subject, a fine series of the Labours of the Months, another of Old and New Testament subjects, some Bestiary pieces and moralities. Our subject is numbered 34 in Aldis's list, and thus described by him:—

'A woman riding on a ram or goat. She is nude, with only a net of very large meshes thrown over her, and she carries a rabbit under her arm. This is perhaps a representation of the mediaeval

<sup>1</sup> 'Carvings and Sculptures of Worcester Cathedral.' Bemrose, 1873.

mode of punishing incontinence, the offender being compelled to ride in this fashion through the streets of the town, repeating a coarse doggerel verse in confession of her infamy. The supporters are masks with foliage.'

This was an ingenious explanation of the puzzle, even covering the 'rabbit,' I suppose, as a symbol of incontinence, but one point remained mysterious. The woman is not riding; she is half-riding, half-

walking, one foot is on the ground. Now it seemed to me I had somewhere read in the folk-lore books of a woman like the Worcester figure. I hunted through those I had, and first came upon a clue in J.F.Campbell's 'Popular Tales of the West Highlands.' The tale of 'Diarmaid and Grainne' gave the incident of a woman riding on a buck-goat, and the phrase 'not on horseback nor on foot.' Grania (Grainne, Graidhne, there are several forms, Irish and Scottish), after winning Fionn in a riddle-contest, fell into another battle of wit with Diarmaid. Here is the story (Vol. I, No. 60):—<sup>2</sup>

'Fionn was going to marry Grainne, the daughter of the king of Carmag in Eirinn. The nobles and great gentry of the Feinne were gathered to the wedding. A great feast was made, and the feast lasted seven days and seven nights; and when the feast was past, their own feast was made for the hounds. Diarmaid was a truly fine man, and there was BALL SEIRC, a love-spot on his face, and he used to keep his cap always down on the beauty-spot; for any woman that might chance to see the spot, she would be in love with him. The dogs fell out roughly, and the heroes of the Feinne went to drive them from each other, and when Diarmaid was driving the dogs apart, he gave a lift to the cap, and Grainne saw the ball seirc, and she was in heavy love for Diarmaid. She told it to Diarmaid, and she said to him, "Thou shalt run away with me." "I will not do that," said Diarmaid. "I am laying it upon thee as a wish, and as spells that thou go with me." "I will not go with thee; I will not take thee in softness, I will not take thee in hardness; I will not take thee without, and I will not

<sup>2</sup> Taken down from the lips of an old man in Islay, 1859.



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take thee within: *I will not take thee on horseback, and I will not take thee on foot,*" said he; and he went away in displeasure, and he went to a place apart, and he put up a house there, and he took his dwelling in it. On a morning that there was, who cried out in the door but Grainne, "Art thou within, Diarmaid?" "I am." "Come out, and go with me now." "Did I not say to thee that I would not take thee on thy feet, and that I would not take thee on a horse, that I would not take thee without, and that I would not take thee within, and that I would not have anything to do with thee." She was between the two sides of the door, on a buck-goat. "I am not without, I am not within; I am not on foot, and I am not on a horse; and thou must go with me," said she.

He has to go, and they flee from Fionn.

The faint clue of the Grania story became confirmed through Campbell's reference to Grimm, 'Kinder-und-Hausmärchen,' No. 94. This is the tale of the Peasant's Wise Daughter. A poor peasant had no land, only a small house and one daughter. The daughter got her father to ask the king for a bit of land, which he obtained. They dug it up and found a mortar of pure gold. The father said it must be given to the king. The daughter said, 'No, for the pestle is missing; it will be better to say nothing.' But the father was obstinate. The king asked for the pestle as the daughter had foreseen, and threw the father into prison. There he kept saying, 'Ah, if I had only listened to my daughter!' The king heard of this and, when the peasant had told him the story, said, 'If you have a daughter as clever as that, let her come here.' She comes; and the king sets her a riddle. If she solves it she is to be his wife. The riddle is: '*Come to me not clothed, not naked, not riding, not walking, not in the road, and not out of the road.*' Her answer was to strip herself, wrap herself in a great fishing-net, hire an ass and tie herself to its tail, so that it dragged her along, which was neither riding nor walking. The ass also had to drag her in the ruts, and she only touched the ground with her great toe, so that she was neither in the road nor out of the road.

From these two versions we can glean for the explanation of our Worcester carving the buck goat and the fishing net; but the solution of the 'not riding, not walking' differs, and the 'rabbit' is still unaccounted for. A story quoted by Grimm from Pauli, 'Schimpf und Ernst,' and paralleled from other sources, supplies one of these details. An offender was to have his punishment remitted if he came '*half-riding, half-walking*, with his greatest enemy and his greatest friend.' He came with his right foot in the stirrup of his horse, with the other he hopped on the ground. His solution of the rest of the task was to bring his wife and his dog. He had prepared matters by confiding as a fact to his wife the false statement that he had committed a murder. Arrived before the judge, he gives her a box on the ear, when she flies into a rage, and calls him a murderer. The dog, on the other hand, when beaten, comes up wagging his tail. These, then, are his greatest enemy and greatest friend. I quote this part for a reason which will appear later on.

But to return to our problem, there is an even closer parallel to the Worcester figure in a Transylvanian tale,<sup>3</sup> 'Der Burghüter und seine kluge Tochter.' I will refer later on to the first part of this story, but what immediately concerns us is the end of it:—

'The king next demanded that the girl should come to him, *neither driving, nor walking, nor riding, neither dressed, nor naked; neither out of the road, nor in the road; and bring him something that was a gift, and no gift.* She put two wasps between two plates, stripped, enveloped herself in a fishing-net, put her goat into the rut in the road, and with one foot on the goat's back, the other stepping along the rut, made her way to the king. Then she lifted up one of the plates, and the wasps flew away; so she had brought the king a present and no present. The king thought he

<sup>3</sup> From Haltrich, 'Deutsche Volksmärchen,' No. 45, p. 245. For all the variants of the story see Bentley, 'Die kluge Dirne, die indischen Märchen von den klugen Räthsellosen und ihre Verbreitung über Asien und Europa,' in 'Ausland,' 1859, Nos. 20-25, and, following him, a full summary of the literature in F. J. Child's 'English and Scottish Popular Ballads,' Part I, 1 and 2.



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would never find a shrewder woman, and married her.'

In the additional detail here of the 'gift that was no gift,' we get, I have no doubt, an explanation of the 'rabbit' carried by the Clever Daughter at Worcester. The 'rabbit,' under her left arm, is more probably a hare, and when she arrives before the king she will set him on the ground, when the gift will at once make itself scarce.<sup>4</sup> We have to suppose, then, an English or Latin version of the tale, as yet undiscovered, current in the fourteenth century, and exactly corresponding to the Worcester figure. That it was part of the common stock of familiar folk-tales its appearance in widely separated parts of Europe, and persistence to the present day, sufficiently proves.

But why should this folk-tale find its way among the sculptures of a church? Students of mediaeval imagery have proved how closely the subjects of that imagery were moulded upon doctrine as represented in the great mediaeval encyclopedias or 'mirrors,' and the element that was casual or purely fantastic is narrowed, as our knowledge increases, to a small and smaller part. It is probable, therefore, that scenes which appear to be introduced for the sake of their romance or farce, were admitted because a moral had been tacked to them in a sermon or collection of fables. Aristotle, bridled and ridden by Campaspe, appears on a miserere at Lausanne to illustrate the dangerous power of women, and Virgil in his basket keeps him company on the capital of a column in St. Peter's at Caen for the same reason. So when we find the Swan Knight of mediaeval romance, known to us as Lohengrin, under a seat in the choir at Exeter, we may guess that he had been turned to edification by the

<sup>4</sup> There is another possible explanation. In Ragnar Lodbrok's Saga the king requires Kraka to come clothed and not clothed, fasting and not fasting, not alone and yet without anyone's companionship. She comes in a fishing-net, biting a leek, and with her dog. The rabbit or hare perhaps stands for the companion.

divines, and so with homelier fables and scenes in other examples. The ingenious or forced way in which edification was fitted to the unlikeliest stories is illustrated by that famous collection, the '*Gesta Romanorum*,' which is a sort of mediaeval '*Percy Anecdotes*' for the use of preachers. The principle evidently was to collect amusing stories from every source, and to read into them a moral at all costs.

Now in this very collection is to be found a tale which not only illustrates the proceeding in question, but, as Child points out, is probably a mutilated version of the story we have been considering. It may be translated as follows :

### *'Of Our Lord's Incarnation*

'A certain king reigned, who had three virtues: first, he was stronger than all men in the body, second, wiser, and third, more beautiful; and a long time he lived without a wife. At length came to him his friends and said, "Lord, it is good to take a wife and have children, for it is not well to be without a wife." But he: "Dearly beloved, you know that I am rich enough and powerful enough, therefore I am not wanting in means; go, therefore, through the countries and towns, and seek me a maiden, good-looking and wise, and if these two things you find in any woman, let her be a little pauper maid, I will take her to wife." They went forth through countries and towns, and at length a maid they found of rare beauty and wisdom, and of blood royal, and they reported her virtues to the king. The king wishing to make trial of her wisdom, called a herald and said to him: "Dearly beloved, I will give you a piece of linen three inches in length; go to the maiden and greet her on my part, and give her the piece of linen, from which, according to her wisdom, let her make for me a shirt long and wide enough for my body; and if she makes it, she shall be my consort." Off went the messenger to the maid and greeted her from the king, and said to her, "Here is a scrap of linen only three inches long and broad, if you can make a shirt of this big enough for the king's body, he will take you to wife." But she: "How shall that be? From no more than three inches square to make him a shirt is impossible: but let him send me a vessel, in which I may work, and I promise him a long enough shirt." Back went the messenger and reported to the king the maid's reply, and straightway the king sent her the vessel she wanted, a precious one, and she in that same

<sup>5</sup> *Gesta Romanorum* (Oesterley), c. 64.



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vessel, from so small a quantity of stuff, made him a shirt sufficient for his body. He, seeing this, straightway made her his wife.

And then follows the wonderful moral :

'Dearly beloved, that king is God himself, powerful and wealthy; the maid of the royal stock is the blessed Virgin Mary, mother of God and of man, who was beautiful and noble because full of grace. The messenger sent is Gabriel the archangel, who greeted her on the part of God saying, "Ave gracia plena." The scrap of linen sent her is the working of the Holy Spirit in her, because before she was born she was sanctified. It is three inches long, because in the conception of her child there was the power of the Father, the wisdom of the Son, and the clemency of the Holy Ghost. From whom she sought a vessel, that is to say, her womb, sanctified in the womb of her mother, in which she made the shirt, i.e., the humanity (of Christ), which humanity was wrought in her. Seeing these things the heavenly Father crowned her queen in heaven, where for us she intercedes with her Son, and He with the Father, according to the word of St. Bernard, "O homo, securum accessum habes ad deum, etc."'

Now, evidently the retailer of the story in this version had received it in an abraded form and did not understand it.<sup>6</sup> By the rules of the wit-game the girl, on being asked by the king to do something impossible must parry his demand by proposing something equally impossible antecedent to what he requires, and this should continue backwards and forwards, till one or the other is posed. The miracle is a false solution. The narrator has really skipped two links in the story. What these were appears from the Transylvanian tale cited above. In this the king requires the maid to make a shirt and drawers of two threads. She returns the ball by sending the king a couple of broomsticks and requiring that he make her a loom and bobbin wheel out of them. He next sends her by her father an earthen pot with the bottom out, and tells her to sew in a bottom so that no stitch or seam shall be seen. She sends her father back, requiring that the king shall first turn the pot inside out, 'for cobblers always sew on the inside, not on

the out.' This is the 'vessel' of the Gesta Romanorum tale. Then follows the part already quoted, where the king requires her to come neither driving, nor walking, nor riding, etc., and this part has probably fallen out of the Gesta Romanorum version. That the story, or parts of it, existed in popular English literature, is proved by the version of a ballad published by Child, the 'Elfin Knight,' where the issue between the knight and the lady depends on who has the last word in a match of impossible demands. Here is the first of these ballads, from a seventeenth century broadside bound up in a copy of Blind Harry's 'Wallace.'<sup>7</sup>

### THE ELFIN KNIGHT

*My plaid awa, my plaid awa,  
And ore the hill and far awa—  
And far awa to Norrowa  
My plaid shall not be blown awa.*

1. The elfin knight sits on yon hill,  
*Ba, ba, ba, lilli ba,*  
He blaws his horn both lowd and shril.  
*The wind hath blown my plaid awa.*
2. He blowes it east, he blowes it west,  
He blowes it where he lyketh best.
3. 'I wish that horn were in my kist,  
Yea, and the knight in my armes two.'
4. She had no sooner these words said,  
When that the knight came to her bed.
5. 'Thou art over young a maid,' quoth he,  
'Married with me thou it wouldst be.'
6. 'I have a sister younger than I,  
And she was married yesterday.'
7. 'Married with me if thou wouldst be,  
A courtesie thou must do to me.
8. 'For thou must shape a sark to me,  
Without any cut or hem,' quoth he.
9. 'Thou must shape it knife-and-sheerlesse,  
And also sue it needle-threadlesse.'
10. 'If that piece of courtesie I do to thee,  
Another thou must do to me.
11. 'I have an aiker of good ley-land,  
Which lyeth low by yon sea-strand.
12. 'For thou must care it with thy horn,  
So thou must sow it with thy corn.
13. 'And bigg a cart of stone and lyme,  
Robin Redbreast he must trail it hame.
14. 'Thou must barn it in a mouse-holl,  
And thrash it into thy shoes soll.
15. 'And thou must winnow it in thy looff,  
And also seek it in thy glove.

<sup>6</sup> The old English version is still more mutilated.

<sup>7</sup> Other versions have been taken down from recitation in Scotland, England, and America.



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16. 'For thou must bring it over the sea,  
And thou must bring it dry hame to me.  
17. 'When thou hast gotten thy turns well done,  
Then come to me and get thy sark then.'  
18. 'I'll not quit my plaid for my life;  
It haps my seven bairns and my wife.'  
*The wind shall not blow my plaid awa.*  
19. 'My maidenhead I'll then keep still,  
Let the elfin knight do what he will.'  
*The wind's not blown my plaid awa.*

The last two stanzas look like a piece of broadside doggerel added to the original and making nonsense of the story, for the maid overwhelms the knight with her conditions and ought to win him. The burden and refrain are evidently from another ballad, merely to give the tune.

That the part of the story about half-riding and half-walking existed in the mediaeval literature of anecdote and edification is proved by another tale in the 'Gesta Romanorum.' This tale (overlooked by Child)<sup>8</sup> is a variation of that quoted above from 'Schimpf und Ernst,' but rather fuller. A knight of noble birth had offended his liege lord, and is promised forgiveness 'sub hoc pacto, scilicet *quod ad curiam ejus pedester et equester pariter, i.e. semiequitans et semiambulans veniret, et quod duceret secum amicum fidelissimum, et jocularorem optimum et inimicum perfidissimum.*' As in the other story he takes the dog and the wife, and here he puts one leg over the dog and with the other hops along the road. There is the pretty addition that for his best of jesters he takes his infant boy in his bosom; and when asked 'Ubi est jocularor tuus,' replies 'Ecce parvulus filius meus, cum ante me ludit magnum solacium michi facit.' And we glean from this story the mystical application of the half-riding, half-walking. The knight is a repentant sinner. 'Ut autem domino suo satisficiat, pedester veniat et equester, pedester, i.e. terrena et temporalia quasi despectabilia conculcando; equester vero toto cordis desiderio celestia contemplando.'

<sup>8</sup> 'Gesta Romanorum,' cap. 124. 'Quod mulieribus non est credendum, neque archana committendum, quoniam tempore iracundiae celare non possunt.'

The dog is his good angel; the baby 'jocularor' his conscience, which, when well regulated, gives great delight to a man.<sup>9</sup> But his wife walks on his left for his most perfidious enemy, i.e. 'carnis molliciem vel demonem, qui sua secreta coram familia principis et amicis, i.e. coram cunctis angelis atque sanctis imminente mortis hora in perdicionem sui detegit et revelat.'

This same tale occurs in a sermon of the tenth century by Ratherius, bishop of Verona<sup>10</sup> (c. 890--974). Ratherius (or Rather), who came from Liège, is said to have been one of the first preachers to employ fables as illustrations.<sup>11</sup> His account of the ordeal is a little mutilated, but the opening of his story links it back to higher antiquity. A young king has come to the throne. Thereupon the young men of his court persuade him to let them kill their wise old fathers, and succeed to their place as counsellors. But one of them secretly preserves his father and gets advice from him. He becomes the most trusted counsellor and is envied by the rest. They want to get him out of the way and propose the test of the 'one servant, one friend, one enemy.' The wife, in her rage at having her ears boxed, lets out the secret of the father's being alive against the king's orders. The father is thereupon reinstated in the king's favour.

In the version of Ratherius, then, the Clever Daughter drops out and leaves a wise old counsellor who has been thrown into prison by the king's jealousy, and is released by guessing a riddle. In this form the tale goes back to a remote oriental antiquity. Benfey has traced out the ramifications of the alternative versions, and they lead back through Turkish-Siberian, Wallachian and Magyar versions in recent oral tradition to old Russian; from

<sup>9</sup> It is a triumph of the mediaeval preacher to represent the conscience as a form of innocent recreation.

<sup>10</sup> 'Sermo de octavis paschae.' See Migne, 'Patrologia Latina,' t. 136.

<sup>11</sup> See W. P. Ker, 'The Dark Ages,' p. 178.



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that to Middle-Greek, from Middle-Greek to Arabic and Persian and Tibetan, and from these to Sanskrit. This oldest Sanskrit version Benfey thinks is probably of the fourth century B.C. It is found in the 'Sukasaptati' or 'Seventy Tales of a Parrot.' In Pâtalipttra (*i.e.*, Patna on the Ganges), capital of India in the time of the greatest dynasty, was a king of the whole country, Nanda. All kings of the earth became subject to him because of the wisdom of his counsellor, Sakantâla. But the king was of merciless character, and the counsellor, because he remonstrated, was thrown into a dungeon. He was a long time there, and word went round that he was dead. Then the king of Kerâla wanted to know for certain if the wise old minister was really dead. He sent therefore to the king a mare and her filly, exactly alike in appearance, and challenged him to say which was which. None of the stablemen could say. Then the king asked if Sankantâla was still living. They said he must be, for he still took the food passed down to him. The king went to him and addressed him as his Counsellor, his Guide, his Friend, his Signpost, his Ladder, his Pillar, his Helm. The minister asked, 'What am I to do, my lord?' When he had been told, he bade them take the saddles and bridles off the mare and the filly. The filly at once ran to suckle and the mare licked her. Kerâla's ambassador set another test, that of the stick with two ends alike, the problem being which was the root-end. This was solved by floating it in water, when the root-end sank a little. The ambassador then went back to Bengal, and his master remained subject to Nanda.

In this same collection there is another tale in which the Clever Wench reappears, under that title. She comes to the rescue of her father, a priest, threatened with banishment by the king if he does not clear up a dark matter within five days.

Between these two figures of the Wise Vizier and the Clever Daughter the story oscillates, and the second of them had travelled from the banks of the Ganges in the days of Alexander to the choir of Worcester. But the core of the story is the riddling-match or problem-match, and the ancient respect for the man or woman who 'knew one word more' in these combats. Samson and Œdipus, Amasis of Egypt and Bassanio of Venice, and many other figures of traditional lore testify to the gravity or levity of this ordeal. Riddles of the ancient kind, with religious dances and supernatural tales, have now found their last refuge in the nursery. If the man who 'knows one word more' has still the advantage often in life as always in drama, the rules of the game have changed. Our ministers are no longer elected and deposed by such tests, our diplomatists use less pleasant and perhaps less conclusive methods; our lovers do not wager themselves against the answer to a conundrum; it is only in the modern examination system that the catch question is still in use as a serious test of governing abilities.

Under the ancient rules it seems there were three ways of playing the game or fighting the duel. In one an impossible task was set, and the difficulty had to be turned by requiring a previous impossibility. To make the game at all strict or difficult, this second impossibility should have a certain fantastic cogency or plausibility. The only good example we have had is where the maid sends back the pot to the king to be turned inside out, 'because cobblers sew from the inside.' The second species is the simple riddling which goes on till one or the other gives in. There is a pretty example of the Celtic manner in the riddles Fionn asks of Grainne (Campbell, I, p. 36). 'Fionn would not marry any lady but one who could answer all his questions.' There were a great many. Here are one or two. What is hotter than the fire? A



## *Grania in Church : or the Clever Daughter*

woman's reasoning between two men. What is swifter than the wind? A woman's thought between two men. What is redder than blood? The face of a worthy man when strangers might come the way, and no meat by him to give to them. What is the best jewel? A knife.

There is an English example with something of the street drone come over it, in the ballad that precedes the 'Elfin Knight' in Child's collection.

1. There was a lady of the North Country,  
*Lay the bent to the bonny broom;*  
And she had lovely daughters, three,  
*Fa la la la, fa la la la, ra re.*
2. There was a knight of noble worth,  
Which also lived in the north.
3. The knight of courage stout and brave,  
A wife he did desire to have.
4. He knocked at the ladies' gate  
One evening when it was late.
5. The eldest sister let him in,  
And pinn'd the door with a silver pin.
6. The second sister she made his bed,  
And laid soft pillows under his head.
7. The youngest daughter that same night,  
She went to bed to this young knight.
8. And in the morning, when it was day,  
These words unto him she did say:
9. 'Now you have had your will,' quoth she,  
'I pray, sir knight, will you marry me?'
10. The young brave knight to her reply'd,  
'Thy suit, fair maid, shall not be deny'd.
11. 'If thou canst answer me questions, three,  
This very day will I marry thee.'
12. 'Kind sir, in love, O, then,' quoth she,  
'Tell me what your questions be.'

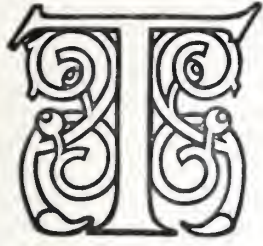
13. 'O, what is longer than the way?  
And what is deeper than the sea?
14. 'Or what is louder than the horn,  
Or what is sharper than a thorn?
15. 'Or what is greener than the grass,  
Or what is worse than a woman was?'
16. 'O, love is longer than the way,  
And hell is deeper than the sea.
17. 'And thunder is louder than the horn,  
And hunger is sharper than a thorn.
18. 'And poyson is greener than the grass,  
And the devil is worse than a woman was.'
19. When she these questions answered had.  
The knight became exceeding glad.
20. And having [truly] try'd her wit,  
He much commended her for it.
21. And after, as is certified,  
He made of her his lovely bride.
22. So now, fair maidens all, adieu,  
This song I dedicate to you,
23. I wish that you may constant prove  
Unto the man that you do love.

The third variety of contest is a mixture of riddling and of setting an apparently obvious task, which must be carried out in a witty, non-obvious way. The Worcester subject is of this type. But I shall weary my readers if I pursue the subject further. Enough has been said to show how familiar were these wit contests in mediaeval legend, and how the queer figure of the Clever Lass at Worcester came there as a symbol of the Incarnation. It is not unlikely that the explanation of some other puzzling pieces of mediaeval art might be found in the same sort of literature.



## MANTEGNA AS A MYSTIC

BY ROGER E. FRY



THE intensive examination, the historical research, and the careful analysis to which Italian paintings of the Renaissance have been subjected of recent years is indeed a tribute to their extraordinary aesthetic value. It derives its whole *raison d'être* from that, and it should be always borne in mind that it is only as a means to a fuller aesthetic enjoyment that it can be justified. But the research is itself so inviting, the sporting instinct aroused by the mere delight of discovery is so keen, so many purely intellectual faculties are exercised and so much curiosity gratified by the archaeological aspects of the study, that there is at times a danger of the end being forgotten in the pursuit of the means, and it is well occasionally to turn to one of the greater masters, not with a view to the discovery of fresh facts or the discussion of doubtful pictures, but simply with a view to a clearer understanding of his personality.

In the case of Mantegna, indeed, Herr Kristeller has paved the way to such a fuller understanding by bringing together almost all the information about the man and his work which it is possible for us to acquire, and all that I purpose in the present article is to consider certain aspects of his genius which have been somewhat overlooked by critics. From one point of view Mantegna is the typical artist of the early Renaissance, the painter who of all others embodies most fully the intense enthusiasm of the time for classical antiquity. He is preeminently the Humanist painter. And, like the Humanists, he allows himself a pedantic display of classical learning. It is indeed not a little curious, and on the whole extremely fortunate, that while the society of the time—the princes, their mistresses, and all the attendant crowd of learned men—was often childishly enthusiastic

about everything that could remind it of Greece and Rome, the artists were so immune from the antiquarian fever. They made use of classical forms when it suited their purpose, or like Donatello they absorbed something of the classical spirit without losing touch with nature and life. But Mantegna shared the unreasoning and extravagant, though eminently pardonable, passion of the intellectual classes. He takes an infinite delight in reconstructing scenes of Roman life almost as certain antiquarian painters do to-day. He finds from bas-reliefs an exact and curious design for the throne and canopy of Herod in his fresco of *The Trial of St. James*; he pretends that Vitruvius himself built the massive portico in the *St. James Led to Execution*, while satyrs dance and centaurs struggle in every corner where a bas-relief can be introduced.

For the most part the remains of classical antiquity that were accessible to the men of the Renaissance were of Roman origin; but a few great artists, such as Donatello, using these freely, and guided by the finest instinct for beauty, arrived by a sort of inductive process at an understanding of Greek art itself. But Mantegna was too much of a Humanist, was too deeply imbued with the disproportioned enthusiasms of his learned contemporaries, for such an effort. He remains essentially Roman in his art. He even interprets for us the distinguishing quality of Roman art as opposed to Greek, the quality in which it is really original, and contributes to the store of human imaginative expression, namely, its sentiment for the crushing relentlessness of matter. It is this sense of material power and domination that Roman architecture at its best imposes on the spirit, and it is this sense of impending weight that Mantegna expresses with a heightened imaginative charm by the perspective of his incumbent cornices and by his blank walls towering sheer up against a lurid sky. One



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other artist, and I think only one, has read the same meaning in Rome, and like Mantegna derived from it a deep poetical inspiration. Mantegna and Piranesi are the true interpreters of the spirit of Roman art. Mantegna went further: he even read nature in terms of the same relentless immovable architecture of bare line and incumbent mass; and his terraced hills, buttressed and arcaded, are built of riveted blocks of masonry like some vaster and more stupendous Colosseum. It is indeed always a spirit of dread that haunts Mantegna's landscapes; the metallic mountains shut out the light of the horizon: they close in upon us and imprison the spirit with their unchangeable forms. But the dreadfulness of Mantegna's conception of nature is of the kind that rouses a keen imaginative delight. The real terror of matter lies in its formlessness, its apparent want of purpose, and with this the artistic imagination is powerless to deal. Mantegna's conception, though it seems almost antagonistic in its relentless rigidity, is at least the very opposite of this.

In his life, too, Mantegna shows himself almost more of a Humanist than an artist. He has at least the unpleasant traits of his kind; he is quarrelsome, morose, litigious. We hear of him most as an ill neighbour, an unhappy father, an indiscreet and aged lover. Two things in his life, however, endear him to us, and both of these accentuate the idea of him as a passionate lover of the antique. The first relates to his early days at Mantua, when, in the company of Samuele da Tradate and Feliciano, he went for an archaeological picnic upon Lake Garda, which was conscientiously called the 'field of Neptune.' Tradate was 'emperor,' and Mantegna a 'consul.' They landed, explored the ruins of classical buildings, and, going to a chapel, sang praises to 'the supreme thunderer and his glorious mother,' thereby anticipating Pope Leo X, who could only endure to hear of God under the pseudonym of Jupiter. Evidently the

antiquarians enjoyed themselves immensely, and if ever the sour and disappointed face that looks out at us from Cavalli's bust in Sant' Andrea relaxed in laughter it was over such ponderous archaeological festivity as this on the Lake of Garda.

The second story belongs to his latest years, when old, broken, and disappointed he found himself obliged to part with his favourite antique, his bust of Faustina, to Isabella d' Este. Isabella was too good a collector to allow feelings of humanity or gratitude to the man who had made Mantua pre-eminent, to interfere, and she beat down his price and treated him with cold indifference—not directly, but through an agent. The agent himself seems to have been a better man, or at least a worse antiquarian, for he noted how fierce was the wrench of separation for the old man, and told Isabella that he thought he would not survive the loss. Nor did he for long, and Isabella wrote coldly to the marquis a few months later: 'You know Andrea died suddenly after you left.'

In all these aspects then, both of his life and of his art, those which are the most obvious and which strike every intelligent spectator at once, Mantegna is only isolated from other artists by being more typical than they of Renaissance culture. From this point of view he is something of a pedant and a doctrinaire, though the pedantry is at fever heat of enthusiasm, and even the most extravagant antiquarian curiosity is informed by a strange imaginative fervour. But alongside of this there comes out in some of his works a vein of sentiment which seems oddly inconsistent with all else that we have found, a vein of deep Christian mysticism, and it is to this curious aspect of the man that I would call attention.

Mysticism in its higher developments can scarcely become the inspiration for a figurative art. It tends always towards the elimination of differences and distinctions, to regard everything but the Divine unity as illusory and phenomenal, while art, on





PLATE I VIRGIN AND CHILD BY ANDREA  
MANTegna, IN THE CAMBRIDGE GALLERY  
REPRODUCED FROM A PHOTOGRAPH BY  
ALAN P.







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the other hand, lives entirely upon the distinctions of one object from another; it is bound to emphasize the significance of things, not their essential insignificance in comparison with absolute reality. So that it is only by analogy that one can talk of mysticism in art; it is only by metaphors that artists can convey any sense of mystically apprehended truths.

Nevertheless we feel with regard to a few artists that they do make matter transparent, so that the dimly-guessed spiritual realities behind it become clearer for us. The greater part of art, even of highly imaginative art, has nothing to say to this: it is concerned with giving us the emotions of actual life, the feelings of pity, love, wonder, and dread in a disinterested and pure form. A great deal even of genuinely religious art affects us merely by raising these emotions to a higher power. With Bellini, for instance, the supernatural manifests itself only as the human raised to another plane. His Madonnas are the Mother of God only because of their supereminent maternity. Once or twice, perhaps, as in the Byzantine Madonna in the Brera, something more, or rather something other, than this seems discoverable, but in the main Bellini's appeal is to the purest emotions of humanity.

That Mantegna was capable of this also we know from one single and exquisite instance. In the triptych in the Uffizi the right-hand panel represents the Circumcision, and there the infant Christ turns to His mother and clutches her robe with an almost terrible appeal which is answered by a look of infinite compassion. It is one of the noblest expressions of pathos in art, and it is characteristic of the wealth and exuberance of Mantegna's invention that this which might have made something as great as the Sistine Madonna is almost hidden in a mass of sculptured bas-relief, of marble and gold and bronze decoration which at first sight seems the real subject of the picture.

The same feeling predominates once more in the marvellous engraving of the *Virgin and Child* in the British Museum, on which Rembrandt, who knew more than anyone else of the expression of such emotions, set the seal of his admiration by adopting the design. But in some of Mantegna's Madonnas something altogether different emerges—something so strange, so unrelated to ordinary human life, that we are at a loss to define it or analyze the impression it makes. In the Bergamo Madonna (Plate I), for instance, the sense of strangeness and mystery is far stronger than any recognizable emotion. The beauty of the Virgin is of an altogether unusual kind; a kind that one cannot find elsewhere in Italian art. Where did Mantegna get the hint for these almond-shaped eyes, turned up at the corners like those of a Chinese Kwannon? where this mouth with its mysterious, almost ironical, smile? She lives a life apart, a life in which feelings unknown to us, more intense than ours, still do not avail to ruffle the serenity of a superhuman insight. In the Child the main idea is more on a plane with that of other artists, notably with Bellini. Like him Mantegna here gives expression to the agony of a mind already conscious of the burden it has taken upon it, but even so the sense of mystery is stronger than in Bellini, and with a greater realism there is yet a greater remoteness.

The same sense of mystery meets us once more in the marvellous Madonna lately given by Herr Simon to the Kaiser Friedrich Museum at Berlin (Plate II). The Madonna is here stranger in her proportions, more unlike any of the recognized types of Italian beauty, more removed from actual life. The extraordinary elongation of the mask, the compression of the whole head within two almost parallel lines, and once more the oddity of the almond eyes, so strangely isolated from the rest of the features, help to make up this



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effect of remoteness; and in the Child Mantegna has surely expressed as never before or since the mystery of a Divine Incarnation, and that too by means that are almost foreign to Italian art. There is here no idealization in the ordinary sense, no attempt to escape from the facts. All the penalty, all the humiliation, almost the squalor attendant on being 'made flesh' are marked. The Flemish painters did indeed paint realistic babies in their Nativities; with the Italians for the most part the Christ Child is a beautiful putto, a descendant of the Loves and Genii of Pagan art; but this has the wizened face, the creased and crumpled flesh of a new-born babe. Yet it is no merely realistic study, no mere careful record of facts like the Christs of Flemish art, but instinct with the same mysterious life that animates Mantegna's Virgins.

It might, perhaps, be argued that all this is over fanciful, a mere reading into the works of a great artist of ideas which never entered into his head. And, indeed, it might be difficult to convince the sceptic that Mantegna was, as I suggest, moved by a profound contemplation of the mystical notions that underlie Christian mythology were it not that in one picture he has given more definite proof of this bias. This is the Holy Family belonging to Dr. Ludwig Mond, and here reproduced by his kind permission (Plate II).

Here Mantegna shows his intention by adopting one of those curious similes with which the mediaeval mind endeavoured to figure to itself the idea of a Virgin Mother. Instances of miraculously harmonized contraries were chosen for this purpose, such as the Burning Bush, Gideon's Fleece, Aaron's Rod, the Closed Door in Ezekiel, while from the Song of Solomon other attributes, such as the Lily, the Rose of Sharon, and the Cedar of Lebanon, were taken. From the Song of Solomon, too, were taken two symbols, the Hortus

Inclusus and the Fons Signatus.<sup>1</sup> The first of these is familiar in early German art, and in Italy we find it in the small picture attributed to Stefano de Zevio at Verona. But in choosing the second symbol Mantegna was certainly going outside the range of ordinary Italian iconography. The extreme strangeness of the composition, with the Virgin appearing out of the well-head itself and on an altogether different level to the rest, alone suggests that Mantegna was under the influence of some recondite idea. It is indeed difficult to explain it more fully than that by thus placing the Virgin within the well-head Mantegna has endeavoured to convey symbolically his conception of her mystic nature, but the very choice of so unusual a symbol, the expression of it in so unexpected a manner, indicates a mind deeply preoccupied with the idea and struggling with the endeavour to express this mystery of the union of incompatible characters. As the idea of the Immaculate Conception steadily gained ground in spite of the opposition of theologians, religious thought bent more than ever before to the contemplation of this ideal of the Virgin Mother; and in Italian art of the fifteenth century the Virgin more than ever before becomes the central subject of Christian mythology. To Mantegna it is evident from this picture and the other Madonnas we have discussed it was a theme of absorbing interest, and one that inspired the highest flights of his singularly ideal and precise imagination.

The same spirit makes itself felt in the *Adoration of the Magi* belonging to Mr. Johnson of Philadelphia (Plate III). It is one of the very few renderings of the subject which are at all adequate. The *Adoration* was, in fact, the most freely handled of all the themes of Christian mythology. Even a Gentile da Fabriano, quiet, brooding, almost mystical, as he usually was, allowed himself

<sup>1</sup> Song of Solomon, iv. 12: 'A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed.'





THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST, BY ANDREA MANTGNA



MADONNA AND CHILD, KAISER-FRIEDRICH-MUSEUM, BERLIN













PLATE III. THE ADORATION  
OF THE MAGI: BY ANDREA  
MANTEGNA. IN THE COLLEC-  
TION OF MR JOHN G JOHNSON,  
PHILADELPHIA



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over this theme to divagate interminably on the splendours of the calvacade, and, indeed, as a rule, it became the merest pretext for delightful accessories. Once indeed in Leonardo da Vinci's rendering it became expressive of the highest spiritual drama, but next to Leonardo's we must, I think, place this as the profoundest and most significant among quattrocentist versions of the theme.

Here, at all events, is no redundancy, no triviality. Nothing could be spared without loss, nor could more by any means be forced into this condensed composition. Not a little of the sense of mystery comes indeed here as in the Mond picture from this curious compression of the figures within the smallest possible space. This method of composition is extremely rare in quattrocento art, though it became, as Prof. Wölfflin has pointed out, characteristic of the art of the full renaissance, and in no instance is it more marked than this. The effect of thus crowding all these heads together round the figure of the Infant Christ, of making all these directions of movement and look converge on a central point, is strange and disquieting. It impresses us with a sense of the mystery and significance of the event, a sense which is conveyed to us moreover by the awful intensity of the expression of the kings themselves, the searching profundity of their regard. Here once more the note of remoteness and aloofness is given in the Virgin's face, with its slit-like eyes and compressed lips.

In this, as in most of the pictures which we have discussed, Mantegna's technique is as peculiar as his composition. The excellence of technique consists always in its perfect adaptation to the expression of the idea, and it is noteworthy that in these pictures in which, if I am right, a mystical conception prevails, Mantegna has modified in a particular direction, and perfected a familiar Venetian method. From early

times the Venetians had, on account of their climate, substituted painting on canvas for fresco. Mantegna saw the possibilities of a very fine canvas or linen for small pictures where hitherto panels had been universal. On this linen he painted with scarcely perceptible washes of tempera, which allowed, owing to the grain of the ground, of a perfect modulation of tones otherwise impossible to tempera. His tempera was laid on with the utmost precision and the most rigid economy of means, and it dried to a perfectly dead surface. Finally he used for the halos and for the moiré pattern of his robes thin washes and stipplings of gold. By this method he arrived at an effect scarcely to be found elsewhere in Italian art, though curiously enough his contemporary, Rogier van der Weyden, had already adopted it for the expression of similar ideas. He was able to reduce his light and shade to the minimum necessary to give perfect construction, and in accordance with the same idea he reduces his line to such elementary terms that only by consummate science could it give the requisite expression of form. Within the contours thus chastened and purified he tends to suppress modelling, even where it might seem necessary to the representation, as, for instance, in the little finger of the Virgin's hand in the Bergamo picture.

We feel instinctively the perfect aptness of such a treatment to the mystical and intensely spiritualized notions that Mantegna wished to express. We recognize that the qualities of forcible accent, rich impasto, and glowing transparency of colour that delight us in a Titian or a Rubens would here be fatal to the idea. We feel that Mantegna, by the negation of all the more brilliant and seductive qualities of paint, by the reduction of expression to its simplest terms of flat slightly contrasted tones, bounded by contours of the utmost purity and perfection, has found precisely the method to give to his figures their mysterious



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spiritual life. We may feel the more certain that his instinct was right when we reflect that independently he hit upon almost identically the same technique, and the same general effect of tone, even the same quality of surface, as the great religious painters of China. And in their work, too, by similar means, a similar intensity and strangeness of mystical thought becomes apparent.

The characteristics of those artists who have expressed mystical conceptions are not those which, *à priori*, we might have guessed. So far from being vague and misty in their presentment of form, they are the most precise and definite of all artists. Dürer, Botticelli, Mantegna, and to a less extent Blake, were masters of a rigorous linear design. Indeed it is only those who have complete control over the means of expression who can rise to this most difficult point of finding formal symbols for what transcends matter and form itself. Nor as we see both from Dürer's *Melancholia* and Mantegna's Madonnas is this mystical idealism inconsistent with a frank and vigorous realism.

The most familiar instance of this realism in Mantegna's work is the dead Christ of the Brera, but a no less striking one is that of the Shepherds in an *Adoration* belonging to Mr. Boughton Knight. Here the peasant type in all its squalor and grossness is given with the same unmitigated fidelity that we might find in a picture by van Eyck. Indeed so like is this to Flemish art that a drawing closely connected with the picture has actually been attributed to the Flemish school. Alike in his mysticism and his realism, though assuredly not in his supreme sense of style, Mantegna's art claims kinship with the north rather than with Italy. That Hubert van Eyck's work was known to him we may well believe, and a curious ground for this supposition exists. There is still in Padua a very remarkable *Crucifixion*, an almost

contemporary copy of a lost picture by Hubert van Eyck. And this picture was known in Squarcione's workshop, since a much modified copy by one of Squarcione's scholars hangs in the Academy at Venice. One may even suppose that something of the peculiar design of drapery with cutting angular folds of that school was developed from the study of van Eyck's designs.

Another work, however, which existed in Padua may well have influenced Mantegna in the direction which we have discussed here, namely Donatello's bronze statue of the Madonna and Child, one of the strangest and most mysterious creations of Italian art. That Mantegna studied this we know from a drawing by him in the British Museum, which though in no sense a copy yet repeats something of the idea of great symmetrical upright lines in the figure that give it so unfamiliar and almost inhuman an aspect, and an echo of the same theme recurs in the hieratic reserve of the Trivulzio Madonna.

I have endeavoured to bring out an aspect of Mantegna's art which has been little noticed, and that for the reason that it fits so little with what his more obvious characteristics prepare us to expect. How it came about that this convinced Humanist, this pedantic antiquarian who sailed on 'Neptune's field' and sang lauds to 'the supreme thunderer' came also to ponder so profoundly on the mystic ideas contained in Christian mythology and to give them such supreme artistic expression I do not pretend to explain. The influence of some friend like Gregorio Correr, afterwards Patriarch of Venice, or even of his brother-in-law, Bellini, may have determined this set of his mind, and the intensity with which his imagination worked, together with a temperamental inclination to the remote and the terrible which is not out of harmony with his strenuous and morose temper, gave to his broodings on the theme their strangeness and perfection of form.



# WATTEAU'S 'FLUTE PLAYER' IN THE UFFIZI

BY CLAUDE PHILLIPS

**T**HIS charming little picture of Watteau's earlier time has been unduly slighted. Though in the minor gallery where it hangs in the Uffizi it has always, so far as I am aware, been presented as the work of the Valenciennes master—the title on the frame being, No. 671, *Il Suonatore di Flauto*—it has received little or no attention from Watteau's chief biographers. There is no engraving of it in the great publication 'L'Œuvre d'Antoine Watteau, etc.' brought out under the supervision of the painter's chief friend and patron, M. de Julienne: a work wonderfully complete, and to this day paramount in authority, yet by no means absolutely exhaustive, even as regards the artist's chief works. I find no mention of it in the Goncourts' exquisite prose-poem on their favourite painter, which forms the first chapter in 'L'Art du XVIII<sup>e</sup> Siècle,' or in that delightful book, but, as regards the artist's paintings, distressingly vague and imperfect *Catalogue Raisonné*, which they published as a separate work. I myself have omitted all mention of it in my monograph on the master published in 1895. Speaking from memory, I do not think that M. Paul Mantz has mentioned the Uffizi picture; and I know that a later biographer, M. Gabriel Séailles, has not done so. The most recent work on the subject, the large volume 'Antoine Watteau,' by the late Virgile Josz (Piazza et Cie., Paris), does catalogue it as *Le Joueur de Flûte*, and gives *hors texte* a reproduction, which, like too many others in the same volume, is a conspicuous proof of the truth, in most instances, of the *Traduttore traditore* saying, since it entirely falsifies the values of this most delicate little piece, and converts its luminous semi-transparencies into a sea of opaque blackness. I take this opportunity—though

in doing so I go a little beyond the immediate subject of my note—of entering a strong protest against the singularly imperfect and in some instances absolutely erroneous and misleading catalogue of the master's *Œuvre* appended to this brilliant and very personal essay on the art and genius of Watteau, but very possibly not the work of the lamented writer himself.

This persistence in ignoring a picture undoubtedly genuine and charming, if not of first-rate importance, a picture, too, which hangs under the eyes of all the world in one of the most popular galleries in the world, may seem passing strange at first. And yet it is not so very strange after all. Eyes that have looked too steadfastly upon the sun are dazzled, and when they are turned to other objects see them at first but imperfectly. The visitor—even the earnest student—who has communed with the mighty Tuscans of the *Quattrocento* and the *Cinquecento*, who has passed from them to Raphael, Correggio, and Titian in the Tribuna, feels his powers for the moment exhausted. Thus when he arrives at the gallery which contains this little jewel, together with too many things that are not worthy to be its companions, he is but too apt to pass on with a hasty and impatient glance, and to avoid coming to close quarters with the most exquisite of the 'small masters.' This is not so much an accusation of others as an apology for myself.

The *Joueur de Flûte* of the Uffizi finds its place, as I hold, well on in the second period of Watteau's practice—the one which includes such elaborate compositions of little figures as *L'Accordée de Village*, in its different versions and variants; the *Mariée de Village* of Potsdam; the *Wedding Festivities* recently added to the National Gallery of Dublin<sup>1</sup>; the *Signature du Contrat de la Noce de Village* of the Aren-

<sup>1</sup> See BURLINGTON MAGAZINE, Vol. V (June 1904), pp. 218 (photogravure) and 235

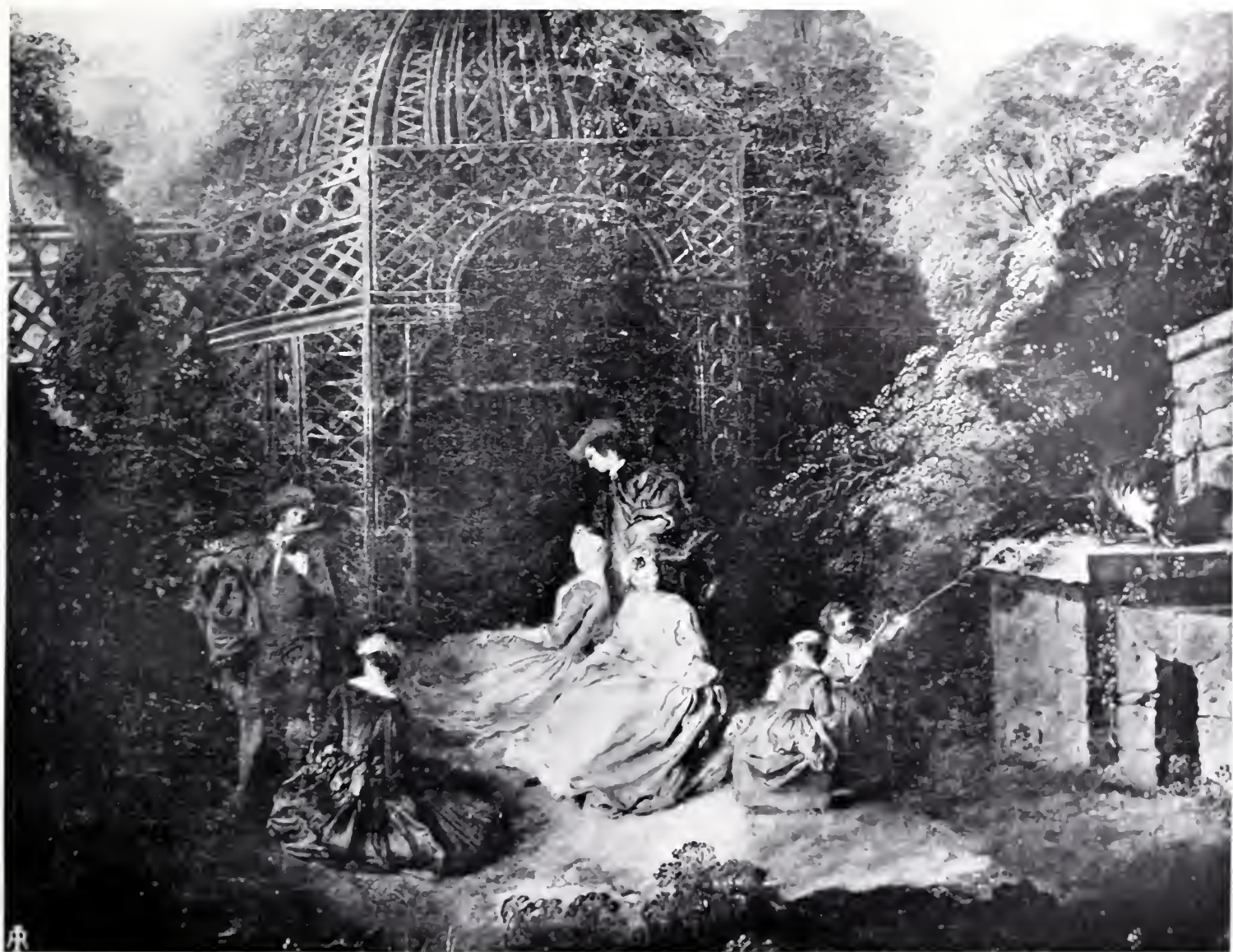


## Watteau's 'Flute Player' in the Uffizi

berg Gallery in Brussels. In the first period I would place the pieces painted in imitation of Teniers and the Netherlanders, and the military subjects ; and in the third the *Conversations Galantes* of the higher and more exquisite type, the pastorals lifted from frivolity by the poet's touch, the comedy scenes and the few avowed portraits. Hardly anywhere has Watteau shown a greater naïveté or a more exquisite intuition as a colourist than here. The *mise-en-scène* has just that touch of the unreal and theatrical which we note especially in the works of this middle period. Later on there will be more mystery and beauty in the landscape, but also a more solid basis of truth. The flute-player, who gives his name to the picture, is in tawny-red (*sang de bœuf*), with a cloak of black satin, the lady seated on the ground near him has a gown of amaranth ; the coquette in the centre wears a petticoat of orange satin, with a bodice showing indescribable hues like those of the pigeon's breast. The *élégante* nearer the spectator has a very modish gown of gleaming azure satin which casts its reflections on the white satin petticoat and annexes it ; the child who comes next, with her back turned in the approved Watteau fashion, delights the eye with a wonderful frock of greenish blue or bluish green over a petticoat shot with salmon pink, while the one to the extreme right shows darker pink in her dress. A bare enumeration such as this can give no idea of the way in which, in the small space within which the figures are concentrated, this assemblage of colours, frankly gay and subtly exquisite, makes a concert of hues, in direct contrast and yet in happy agreement—one challenging the other, or insidiously wooing, the loveliest tints seeking out their fellows where they lurk, or enhancing them by their friendly opposition. If Watteau may, in virtue of the tender

wistful beauty that underlies the seeming frivolity of his pastorals, be called, as I have elsewhere ventured to call him, the Giorgione of the eighteenth century, yet as a colourist—allowing for the vastest differences of dimensions—he is to be paralleled rather with Bonifazio and Paolo Veronese—that is with the Veneto-Veronese, the bases of whose colour-schemes remained radically different from those of the true Venetians. Like the other pieces belonging to the phase of Watteau's short career in which I have placed this one, the little *Joueur de Flûte* remains, all the same, not much more than an elegant piece of frivolity, of the type that Lancret will imitate and work out in a more vivacious and high-comedy style, if far more coldly and superficially. Watteau is here not yet the poet-painter whose delight, touched with a nameless apprehension, in the joys of youth and love transmutes the dross that he touches into pure gold, making felt under the merely superficial vivacity a melancholy charm that comes of poignant regret at the transitoriness of all this youth and loveliness that he depicts in momentary pause and peace. This mature Watteau it is who, in the full bloom of his exquisiteness, gives to the world *L'Embarquement pour Cythère* of the Louvre, the Giorgionesque pastoral *L'Amour Paisible* (or *L'Amour à la Campagne*) of Potsdam, the *Iris*, *c'est de bonne heure avoir l'air à la danse !* in the same royal collection, and the insufficiently appreciated *Amusements Champêtres* of Hertford House. In the *Joueur de Flûte* he is already the accomplished and delightful *peintre de Conversations Galantes*, but not much more—not yet the Watteau of a rainbow-hued yet mute and melancholy dreamland, whom we moderns love, and whom, with our intuition and our sympathy rather than with our reason, we have recognized and sought to interpret anew to the world.





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# SOME ENGLISH ARCHITECTURAL LEADWORK

BY LAWRENCE WEAVER, F.S.A

## PART III—CISTERNS



THE decorative problems of lead cisterns are, as was pointed out in the July BURLINGTON, altogether different from those of lead pipe heads. Pipe heads are generally out of reach. They admit of a delicacy of treatment in piercing and modelling the lead that makes for gaiety, and even allows frivolity. It would be difficult, however, to be frivolous on the front of a cistern. The question is simply one of dealing with a plain surface of regular outline. Such ornament as is used must necessarily be in low relief. Anything like outstanding detail would be in grave danger of harsh treatment from the domestic can and bucket. Yet even with these obvious limitations we find a notable variety of treatment.

There is one distressing feature in the attempt to trace the development of the design of flat surfaces in leadwork. No rainwater cistern of ordinary type exists that can positively be dated as being of the sixteenth century or earlier.

The *Builder* of August 23, 1862, gives a sketch of a cistern dated 15—. The artist found it in the merciless hands of a dealer in building material, who doubtless made unrighteous haste to convert it into saleable goods. It bore the initials E. R. in quatrefoils, and the Royal Arms with supporters and somewhat elaborate mantling. Except for the gothic touch in the quatrefoils, it apparently did not differ much from the later cisterns, such as my Spalding example (fig. 5). Parts of the front and ends were divided by ribs into square panels, having spots of ornament not now decipherable on the sketch. It had, however, two unusual features in moulded plinth and cornice.

<sup>1</sup> For Parts I and II see Vol. VII. pp. 270 and 428 (July, September, 1905)

The very beautiful lead vessel among the mediaeval antiquities of the British Museum is much smaller than the ordinary rain-water cistern, and is covered with a conical top, which (if original) throws it rather out of the category.

The earliest dated sample that I know is illustrated in figs. 1 and 2.

Lord Windsor is the fortunate possessor, at St. Fagan's Castle, Cardiff, of this magnificent example of English, or rather Welsh, water leadwork. The tank is about 44 inches in height, and about 240 inches in circumference. Each of the panels is 18½ inches by 14½ inches, and the frieze is 6½ inches in depth. The latter was not made in uniform lengths, but joined at irregular distances with a view, apparently, to interfere as little as possible with the more important features of the design. Weight of metal has not been spared. The cistern is as much as half an inch thick on the top edge, to which wise extravagance its permanence is largely due. Nowhere is it less than a quarter of an inch thick, as far as can be judged without the aid of calipers. The relief is slight on the repeating panels, about a quarter of an inch, increasing a little on the royal panel, and jumping to about three-quarters of an inch on the panel containing the Lewis arms. This last panel is somewhat of a mystery. It is apparently later than the rest of the cistern. For reasons genealogical (not necessary to set forth here at length, but connected with such enchanting names as Einon ap Collwyn, Iestyn ap Gwrgan, and Bleddyn ap Maenarch), it is clear that this panel might well be of the date on the royal panel, namely 1620. It is, however, different in treatment, and was obviously not made at the same time as the cistern. The design of the recurring panel makes a much earlier date for the



## *Some English Lead Cisterns*

making of the tank than 1620 unlikely, (when the slowness of the leadworker to adopt Renaissance treatment is borne in mind). On the analogy of Long Acre, however, it may be that Sir Edward Lewis, who acquired St. Fagan's in 1615-16, purchased the tank and caused his arms to be substituted for those of the last owner, as the carriage buyer of to-day obliterates the last owner's arms on the door with his own.

It is likely that the cistern as it stands now is not complete. Probably a fountain stood in it originally, with some conceit like a cupid or nymph spouting water, such as I shall be showing in a later article on statues and other garden leadwork.

I should not like to dogmatize as to the date of the example of fig. 3, which is at Lincoln Cathedral, but it is probably of about 1680. Though plain, it is full of interest. The running bands of ornament are unlike the usual formal treatment of flower motives. The three vine patterns illustrated in July (figs. 9, 10, and 11) all repeat and have a definite composition. But these Lincoln flowers meander round their native tub in a pleasantly casual fashion which is foreign to the usual primness of leadwork. On some cisterns of the seventeenth century we find similar top and bottom bands of ornament, with ingenious little woodland scenes modelled in the same irregular way, but figures almost necessarily import a freer treatment. The Lincoln ornament is naïve to the point of being amateurish, and there is no effort to give the line of stalk a distinctive sweep, which would pull the design together.

In strong contrast to this haphazard ornament is the little tank of fig. 4, which Sir Spencer Maryon Wilson of Eastbourne has at Charlton House, Kent. It is not strictly a cistern (being only about 24 inches long and 11 inches high), but rather a

jardinière. The decoration is more natural than one expects in 1714, and were it undated I should have placed it some fifty years earlier. Its great charm is in its colour. It is almost purely white, and might indeed have come from Blakesware, where Elia wrote of the 'flower-pots, now of palest lead, save that a spot here and there, saved from the elements, bespoke their pristine state to have been gilt and glittering.' At Charlton no gilt survives, if it were ever there. If Bassanio was a little uncivil to 'thou meagre lead,' at least its paleness moved him more than eloquence. The absence of paleness in leadwork to-day, caused generally by its having been bespattered with paint, tends in a lover of leadwork to an eloquence of abuse. So deceptive is this painting, particularly with the added insult of stonedust powdered on the wet paint, that nothing but the point of a penknife discreetly used will prove the lead to exist under its unwholesome shroud. Why so many noble owners allow their admirable leadwork to continue to look like inferior or impossible stonework, is as mysterious as it is distressing.

At Ayscoughfee Hall, Spalding, Lincolnshire, there is a fine cistern almost circular (fig. 5) and about 3 feet in height. The winged coronet is an interesting ornament. It is rather unusual to find no frieze round the top of the cistern, such as we have in the Bovey Tracy and Poundisford Park circular examples, which are similarly divided into square panels. This is but one of many pleasant things at Ayscoughfee Hall, which, under municipal care, has a somewhat neglected look.

In the July number I pointed out the symbolic poverty of water leadwork, but suggested that the bands of zigzag ornament which often occur might be symbolic of water. The very interesting little cistern of fig. 6 was taken from a demolished house in Tenterden Street, W., by





1. SAINT FAGAN'S, CARDIFF. DETAIL OF FRIEZE



2. SAINT FAGAN'S, CARDIFF



3. LINCOLN CATHEDRAL



4. CHERTSEY













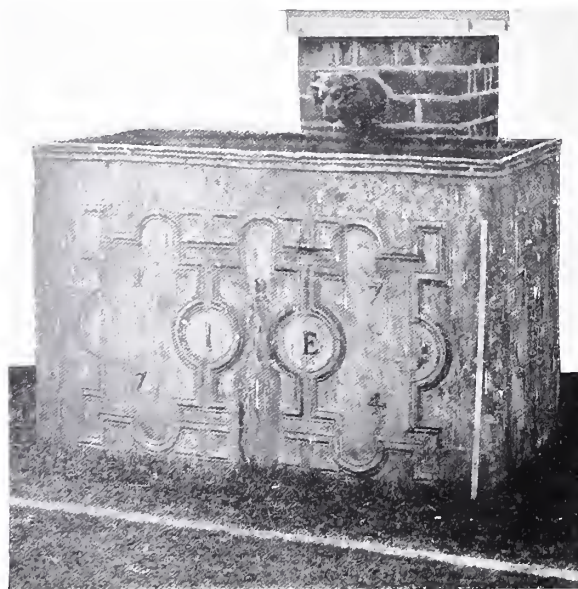
5. SPALDING



6. TENTERDEN STREET



7. LINCOLN'S INN



8. CHARLTON



9. CHILD'S BANK



## *Some English Lead Cisterns*

Messrs. Cowtan & Son, and it is now in their possession. It is dated 1757, not a very fruitful period for symbolism, but the strips of zigzag may be there for a purpose. I have not found the same ornaments elsewhere ; and, regarded simply as decoration, they are rather a harsh addition to an otherwise pleasant arrangement. The Neptunes are driving their teams in very spirited fashion, and the wreath is quite graceful, if a little attenuated. The baskets of flowers seem rather a mistake.

The method of making these tanks was similar to that employed for Sussex iron firebacks. The various ornament models were either temporarily fixed to the main pattern before it was pressed into the flat bed of sand, or they were separately impressed after the main pattern had been employed. But never do we find in leadwork such freakish ornament as in one early fireback, where the ornament is the impress of the moulder's hand, a trick amusing enough, but scarcely art.

Lincoln's Inn has three excellent cisterns. One is very plain, divided into two panels with simple ribs and altogether lacking further ornament. The second (illustrated in fig. 7) is more elaborate and shows some scholarship in its design. Though the outline of the ribbing is not unusual, the ribs themselves are richly modelled, and the trusses at the sides give a strong architectural flavour. The shield and mask are admirable of their kind, and the enclosing line of bead and reel imports refinement and quiets the general effect. The third cistern in the Inn is one of the most rococo in England. It is a few years earlier than that illustrated here, and evidently inspired it, as the outline of the ribs and some of the enrichments are the same.

Figs. 8 and 9 show typical London work. The Charlton tank of fig. 8 is almost as plain as it can be. Its only attempt at decorating the plain surfaces between the ribs are the date 1774 and the initials. The

example from Child's Bank, Fleet Street, retains a little gothic feeling in the fleur de lis, but the Tudor roses under the initials are a particularly feeble piece of modelling. In all the tanks of this type, and there are still scores in London, the ingenuity of the designer was busiest in the treatment of the ribs. There seems to be no end to the combinations of half circles and straight lines. This sort of design is an affair of set-square and compass, and frankly is not difficult. The London work is not rich in fancy. There is not in the modelling of the applied ornaments anything like the gaiety we find in the enrichment of work of similar date in the west of England. There we get very lively hounds barking at diminutive trees and other entertaining little scenes, rude enough, but always interesting. London plumbers dotted the faces of their cisterns rather mechanically with shells and stars and stiff little goddesses. On a cistern in the kitchen of the Brewers' Company, in Addle Street, the Brewers' coat-of-arms is repeated thirteen times, surely a little too often. For the rest it has stars and shells between the ribs. A swag or two, however, give it a little variety. It is singular that swags are so little used in leadwork, seeing that they were such usual enrichments in the allied craft of plasterwork.

My next article will deal with a cognate but earlier branch of the subject—lead fonts. There is one at Slimbridge, Gloucestershire, dated 1664, which, except for its size, might almost be a rain-water butt, the ornaments being of ordinary seventeenth-century character. It is true there are four cherubs, but seventeenth-century cherubs did not discriminate between spiritual and secular tubs, and took up their abode as readily on the latter as on the former.

I am greatly indebted to Alfred Harris, Esq., for the St. Fagan's, and to B. H. Bedell, Esq., for the Lincoln photographs.



# KEYBOARD INSTRUMENTS, AND THEIR RELATION TO FURNITURE

BY R. S. CLOUSTON



STRINGED musical instruments are of such enormous antiquity that it is impossible even to guess how long they have been in existence. The addition of a keyboard is, in comparison, a thing of yesterday; and yet this goes back to 1029, when a certain monk, named Guido d'Arezzo, is said to have invented both the clavichord and the clavicembalo, which latter is the Italian name for harpsichord.

Though the object of the present paper is not to treat of the interior mechanism, a few prefatory remarks on the more ordinary forms may not be out of place. Many people own old pianos which they insist on calling spinets, probably because they have acquired them under that name, and even recognized authorities on furniture confuse spinets, harpsichords and pianos.

We all know the broad principles of the piano in which hammers, actuated by the keys, strike certain wires, thus doing mechanically what, for many ages, had been executed by hand in the dulcimer. So far as theory is concerned, this is the simplest and most obvious form of mechanism, but there were many technical difficulties in the way which were not overcome for something like eight hundred years.

The clavichord is an attempt at this method, but instead of a hammer a piece of brass wire, called a 'tangent,' struck the string, and though the resulting sound was weak and wanting in resonance, it was largely made on the Continent, and is even said to have been the favourite instrument of the great Bach. It does not, however, seem to have attained popularity in England. It was not, so far as I am aware, mentioned in the writings of the time, and such specimens as exist here seem to be of

foreign origin, generally Flemish or German.

The chief difference between the spinet and the clavichord is that whereas the latter was of the dulcimer type, the spinet, or, to give it its old English name, the virginal, was evidently suggested by the harp, the musical note not being obtained by striking but by *plucking* the strings. The method by which the touch of the finger is imitated is both simple and ingenious. A 'plectrum' made of crow or raven's quill is forced past the string by the action of the key. The return of the 'jack' carrying this quill is managed by appliances which, to the outsider, appear absolutely inadequate, the spring controlling it being formed of a single bristle; yet the result was a durable instrument.

The harpsichord is a greatly improved and considerably enlarged spinet. Probably the date already quoted (1029) for its invention is meant to refer to the principle as employed in the spinet, not to the instrument itself. The late Mr. A. J. Hipkins, indeed, who some time ago wrote learnedly on musical instruments, refers both these and the clavichord to the middle of the fourteenth century, but for present purposes it is sufficient to know that all three are of considerable antiquity and of Italian origin.

There is as much difference of opinion on the question of the derivation of our English word 'harpsichord' as on the date of the instrument. The invariable shape of the old harpsichords was probably adopted from the beginning. The wider musical range made it a necessity that some of the strings should be of considerable length, while others were very short. As will be shown later, the harpsichord, as well as the spinet, was often constructed without a stand, and in the heavier instru-



## Keyboard Instruments in Relation to Furniture

ment great weight had to be avoided for convenience in moving it on to the table on which it was played. The rectangular shape of the clavichord and spinet was therefore abandoned, and space economized by curving the treble side to suit the interior construction, thus giving a somewhat fanciful resemblance to a scimitar (*harpe*); but as *harpa* is late Latin for harp, there would seem to be no reason for going so far afield. Whether it was named from its shape or mechanism, it is at least easier for the amateur who wishes to distinguish between different kinds of keyboard instruments to rely on the latter derivation.

Unless we remember that the Italian spinets and clavicembalos were made without supports of any kind, the stands of harpsichords would be almost incapable of explanation, and when all is said, the history of the instruments would scarcely have led us to suspect the treatment, or rather the want of treatment, they received. Byron compares a gondola to 'a coffin clapt in a canoe,' and the tapering shape of the harpsichord combined with the ordinary trestle legs gives it a still more weirdly funereal appearance.

When speaking of Queen Elizabeth's virginal, now in the Victoria and Albert Museum, Mr. Hipkins gave it as his opinion that the instrument was of Italian make *because it had no legs*. It is all the more interesting from a furniture point of view to find that his illustration of it has a stand. Evidently, therefore, at some time or other, a stand was made for this instrument which existed at the time of his knowledge of it; but there is no mention of such a stand in the books of the museum, and were it not for the illustration, we should have been ignorant of its existence. The stand, as shown, is peculiarly unsuited to the richness of the decoration, which is in a scheme of gold, blue, and red, and it is also of much later design, if that term can be applied to what

might have been made by any village carpenter of the seventeenth century. Whether Mr. Hipkins was right or wrong in his guess of Italy as its place of manufacture, it is at least certain that this virginal was constructed without legs, as the original case made to contain it is still on the instrument. This gives us a useful and undoubted instance of the addition of such supports at a later time. An instance of the same thing may be seen also at South Kensington, where a German clavichord of 1751 has been fitted with legs of a later date.

It would seem, indeed, that the manufacture of the body of the instrument without supports was by no means confined to Italy, for in the same museum there are several harpsichords which have not, and seem never to have had, supports, Handel's own harpsichord, made by Ruckers of Antwerp, being of the number. Though it is to this particular firm that the improvement of the harpsichord is chiefly due, their work cannot compare in an artistic sense with the finer Italian specimens, some of which are marvels both of beauty and richness. The Flemish and German instruments were made for use rather than show, and the makers seem to have looked on the under-structure as something apart. Also it must be remembered they had no Italian models to copy.

This way of regarding the instruments as things apart from their supports would appear to have been more common than has been supposed, and even as late as 1803, long before which time they had become, from the point of view of design, a complete whole, John Broadwood & Son constructed a 'table piano' which could be removed from its table 'like a drawer.'

Several of the seventeenth-century spinets and harpsichords made in England as well as on the Continent were more or less elaborately decorated. Panels were painted or sent to China to be lacquered, but



## *Keyboard Instruments in Relation to Furniture*

the English makers were many of them foreigners or had foreigners working for them, and they followed the lead of their Flemish masters in the trade. An English virginal in the South Kensington collection, besides being otherwise elaborately enriched, is painted both on the inside of the lid and on the falling front. The painting is decorative and pleasing, though somewhat 'mixed' in subject. That on the lid represents, among other things, a sea fight, a deer hunt, and—probably because of Puritan influence—Adam and Eve in Paradise. Yet, though such pains have been taken with the body of the instrument, the legs are no better than the most ordinary country-made gate-table.

Unworthy of the rest of the workmanship as the supports often were in seventeenth-century instruments, they were still reasonably consistent with the general style of the furniture which surrounded them; but from the accession of William and Mary to 1760 there was a most striking difference. This is one of the furniture puzzles of the time, and it is by no means easy to find a solution of the difficulty. Chippendale paid considerable attention to the organ both for houses ('chamber organs,' he calls them) and for churches, the third edition of the 'Director' giving no less than six designs. In speaking of one of them—an organ 'in the Gothic taste'—he very truly says, 'As most of the Cathedral Churches are of Gothic architecture, it is Pity that the Organs are not better adapted,' which makes it all the more curious that he, who seems to have racked his brains to include everything, should not have attempted to better the instruments which formed part of the furniture in most well-appointed houses of his time.

During the sixties this discrepancy ceased to exist, but, strangely enough, this did not come about by the instrument makers following the furniture designers, and the

plain, square leg of Manwaring and his school rather suggests that the influence may have been the other way. This is scarcely capable of proof, but it is well to bear it in mind as a possibility, especially as, in some other matters, the effect of musical instruments on furniture is clearly marked, they being the first articles in which a return was made to both painting and inlay.

With regard to painting there is one possible exception. In his 1762 edition Chippendale suggests, in the case of a commode designed on his most ultra-French lines, that the decoration may be 'carved in wood, *cast in brass*, or *painted on wood or copper*.' I confess, however, that I cannot, in this instance, take the great Thomas quite seriously. If a customer had ordered the piece from him it would be interesting to know where he would have had the design, which measures some feet each way, 'cast in brass.' That there were several men then in England, Cipriani among the number, capable of painting it is a fact, but that they did not devote themselves to this walk in art till some time afterwards is almost as certain. I cannot help looking on the plate itself as one of his numerous advertisements intended more to impress his clients than to get actual orders, nor on his suggested methods as more than a sort of challenge to the Frenchmen he imitated. It is, at least, practically certain that the commode was never produced in either way, but in the succeeding year Robert Adam designed an organ-case for his great patron, the marquis of Bute, in which the chief embellishment was a group of figures painted in colours. This is the more remarkable, as his other furniture sketches in the Soane Museum show no return to painting as a means of decoration till about seven years later. The obvious supposition is that the method was employed in this instance because Adam happened to be designing a





2. PIANO BY SCHIEDMAYER, 1783 IN THE POSSESSION OF MESSRS. ARCHIBALD RAMSDEN & CO., LTD.



1. PIANO BY THOMAS HITCHCOCK, LONDON, 1781 IN THE POSSESSION OF MESSRS. JOHN EDWARDS & SONS, LTD.













3. CLAVECIN BY PASCAL TASKIN OF PARIS, 1786: IN THE VICTORIA AND ALBERT MUSEUM



PIANO BY LONGMAN & BRODERIP, LONDON, WITH PANELS IN THE STYLE OF ANGELICA KAUFFMANN; IN THE POSSESSION OF MR. BREAKSPEARE



## *Keyboard Instruments in Relation to Furniture*

musical instrument, and therefore adopted continental treatment.

The case as regards inlay is even clearer. Inlay began to be less employed in the later Queen Anne furniture, and disappeared altogether from English work in the early days of mahogany. The harpsichord makers followed the prevailing fashion in this as well as in the disuse of painting. These were, however, the only two points of similarity between the trades till the time of Zumpe, one of Tschudi's workmen, who started in business for himself about 1760. Zumpe made pianos his speciality, instruments never before constructed in England, though invented in Italy half a century earlier. He was by no means so conservative as the other instrument makers of his time, and among his departures from custom relinquished the harpsichord shape (till then used for pianos), and adopted the rectangular form which remained in fashion for nearly a century.

The statement in the South Kensington catalogue that pianos were introduced into England 'from Germany' in 1767 is therefore incorrect in two particulars, as Zumpe, though a foreigner, learnt his trade in England, and was making pianos prior to the date given. It is probably a confusion with the first *grand* piano, which John Broadwood helped a Dutchman named Backers to construct in or about that year. The mistake, however, is of the smallest, for, despite Zumpe's attempts to introduce it, the piano was then practically unknown in England. In a playbill of the Theatre Royal for May 16, 1767, still preserved at Messrs. Broadwood's, it is stated that, 'Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin, on a new Instrument, call'd Piano Forte.'

English musicians were slow to adopt the piano, preferring the harpsichord, which continued to be made certainly till 1790, and possibly longer, and Zumpe must have

had some difficulty in selling his earlier instruments, which accounts for their scarcity. The earliest I have seen by him was exhibited by Messrs. Broadwood last year, and was dated 1766. It is of his usual oblong shape, has square legs, and, what is more interesting still to the furniture amateur, lines of inlay in the name-board. Yet, though he made several departures from ordinary form, none of them were inventions. His pianos are simply shaped like the clavichord and spinet instead of the harpsichord, and his lines of inlay are identical with those in use in 1710.

It is dangerous to lay down the law in too arbitrary a manner on what can only be, from the nature of the case, negative evidence; but the presumption that no other pieces of furniture were inlaid in the sixties is very strong. From 1762 to 1769 nearly as many furniture books were published as in the rest of the century, and in addition we have the carefully-preserved sketches by Robert Adam in the Soane Museum. As inlay is not shown in any of these it is certain that it was not in ordinary use, and, as each man was trying his hardest to include all the latest novelties, it is nearly as safe to consider it non-existent. It is at least possible that these experiments by Zumpe may have been the primary cause of the great change which came over the decoration of English furniture after 1770.

Prior to this time, English musicians often sent to foreign makers for their instruments, but this decade is memorable in the annals of English musical instruments by a total reversion of the pre-existing order of things. In 1773 Tschudi and Broadwood executed a harpsichord for Frederick the Great, who presented it to the Empress Maria Theresa of Austria. In this the old models for the supports were departed from, and it stands on legs, which, if they were not designed by Robert Adam, have every appearance of



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being so, while in addition to being inlaid, it is also 'cross-banded,' and otherwise richly decorated. Another by the same makers was also presented by Frederick to the Empress Elizabeth of Russia, and may possibly have been that designed for her in 1774 by Robert Adam. Adam also designed a piano for the empress at the same time, but there is no note as to who was the maker. For both piano and harpsichord he adopted the rectangular shape, making several designs, all of them aiming at magnificence. He cannot be accused of having overlooked the supports, but erred rather on the side of paying too much attention to them. In one of the drawings, the body of the instrument is supported by human figures, and in another by kneeling satyrs, which latter is convincing neither allegorically nor artistically. Bad as the trestle stand was, nude figures as supports cannot be considered an improvement, and it is fortunate that the musical instrument makers did not admire the idea sufficiently to copy it. They did not, however, once having seen harmony attained, forget the advantage to their instruments of being in keeping with their surroundings, and from this time to the end of the century we find pianos and harpsichords following the changing fashions so closely that anyone with a knowledge of the ordinary furniture of the period can tell their date to within a few years. The square leg of the sixties still continued to be used, but it existed also in other furniture, though in both cases being the exception rather than the rule.

About this time, also, the foreign makers began to pay some attention to the legs of their instruments. A piano, by Schiedmayer,<sup>1</sup> dated 1783, is interesting, owing to the employment of what was then an entirely new shape for the purpose. The legs of this instrument are heavier than those in use either in France or

England, and, though by no means unsightly in themselves, seem to have been the precursors of that fearful South Sea Island club with which the piano-makers of the Victorian period furnished their instruments.

Very different, indeed, is the dainty treatment of the French, as shown in a clavecin (harpsichord)<sup>2</sup> of 1786 at the South Kensington Museum. The sides are decorated, but quite unobtrusively, with Chinese panels, which is noteworthy, as showing that the persistence of the style in France was no less than with us. The interior is painted with a decoration of flowers, while the legs, typical in shape of their period, are gilt. The description sounds as if splendour had been the aim of the designer, but in reality, as in so many fine French pieces of the time, there is a subtle restraint, not always found in our English imitations.

By the courtesy of Mr. Breakspeare I am enabled to give an illustration of a piano,<sup>2</sup> typical of the best English work of the same time, or possibly a few years later. On the name-board are painted panels in the style of Angelica Kauffmann, very charmingly executed, and the inscription:—'New patent by Longman and Broderip, London.'

I entirely fail to understand how it comes that the fine English pianos of this period have been so overlooked by collectors, for if we take the rest of the contemporary furniture as a guide to value, these can now be obtained at ridiculously low prices. There is not even a single specimen in South Kensington Museum. Of the purchases made by the authorities musical instruments are better represented than other furniture; most unfortunately very few of them are of English manufacture. With the exception of an experimental piano, called a 'euphonic,' of 1840, which is only interesting as a

<sup>1</sup> Plate I, page 113.

<sup>2</sup> Plate II, page 116.



## *Keyboard Instruments in Relation to Furniture*

curiosity, the collection of English keyboard instruments stops just where a few specimens would add to its artistic merit. It is to be feared that, both with the South Kensington authorities and the ordinary collector, mere market value has something to do with the present despised condition of English eighteenth-century pianos, and also that, as in other articles, the mistake will be discovered when it is too late.

Of the pianos of the Victorian period we have little reason to be proud. Whatever their merits as musical instruments they reached a point of absolute ugliness attained to by nothing else of their time, which, as far as domestic art is concerned, was probably the worst in all history. They were either most hideously plain or, like the show specimens of the 1851 exhibition, covered as closely with ornament as a printed page is with letters, the chief difference being that the page has usually some meaning and therefore a reason, even if a bad one, for its existence. Any man who will break them all up for firewood, or any other suitable purpose, will deserve commendation, if he can by that means hide all knowledge of them from posterity.

Towards the end of last century we began, as a nation, to wake up to the fact that our furniture was inartistic, and an immense all-round improvement was the result. Many of our best artists and architects interested themselves in the movement, and pianos were by no means neglected. Possibly the most important was that designed by Sir E. Burne-Jones, in which the old harpsichord shape was employed to advantage, though it is by no means so certain if a return to the trestle stand was advisable. There can be no doubt that the painted decorations, done from the artist's own designs, were both fitting and advantageous; but it is more than doubtful if the brush can be generally employed to advance furniture art. If

badly executed, a painting is an abomination, and, if well, it is out of the reach of the ordinary citizen's pocket. The piano designed for Sir L. Alma-Tadema by Mr. G. E. Fox is another superb example of modern art, but it is the sort of thing that most of us are compelled to admire from a distance, and the same applies to that most satisfying design by Mr. Blomfield exhibited at the Glasgow International Exhibition, which is now the property of a millionaire.

The improvement in furniture has, unfortunately, not been followed by a proportionate advance in musical instruments as a whole. We can buy wall-papers, carpets, chairs, tables, even coal-scuttles, at a reasonable price with which it is possible to live without incessant revolt. Why should the instrument on which we play 'Home, Sweet Home' be the one artistically discordant note in the house?

Much has certainly been done, and, to their credit be it spoken, chiefly by the best of our English makers, but much more remains to do. It is surely possible with pianos, as with other articles of furniture, to combine reasonable price with pleasing design. This was achieved in the end of the eighteenth century, and it is surely not too much to ask for now.

The fault may lie (and possibly does) with the public almost as much as with the makers. Our eyes have been infected by the utter ugliness of the Victorian piano and we accept anything that may be sent us from Germany as 'furnishing a room,' just as our fathers did the gilt mirrors over their drawing-room mantel-pieces. We must always remember that while 'art for art's sake' is a doctrine which it is permissible for any man to live up to who chooses to starve in a studio, it is denied to the manager of a limited liability company, whose duty it is to supply such articles as his customers want, not those they would fail to appreciate.



# SILVER PLATE IN THE COLLECTION OF THE DUKE OF NEWCASTLE AT CLUMBER

BY JOHN STARKIE GARDNER, F.S.A.



THE strong-room at Clumber is rich in the superbly chased and heavily gilded silver of the time of the Regency and of George IV, but there is relatively little of earlier date. The ducal family has had vicissitudes, and the direct line male has been interrupted. Four times within a century have successive creations been necessary to preserve the title of duke of Newcastle from extinction. The family plate has been scattered, some of it having happily passed into the possession of the great allied families, the Cavendishes and Bentincks; though far more, it is to be feared, has found its way to the crucible. Only one piece remaining at Clumber could possibly have been owned by the royal favourite, author and warrior, William Cavendish, the first duke. This is an immense silver-gilt dish of repoussé work (No. 1),<sup>1</sup> measuring no less than 3 feet 8 inches in length and 3 feet in width. It is unfortunately without marks, like so much of the finest silver of Charles II date, and the metal is thin and has needed repairs. Its interest centres in the elaborate representation of the Judgement of Paris, conceived in the grandiose style of the period, after the manner of Verrio or Laguerre. The border is a rich treatment of acanthus only broken by two cartouches, recalling the acanthus and tulip borders of the raised plateaux of Charles II, with which it must be contemporary. A medallion of arms has been applied to one of these cartouches by a later duke.

A massive wine fountain of silver-gilt, 2 feet high (No. 2),<sup>2</sup> made by Joseph Ward in 1702, bearing his mark, the anchor and W. A., is a relic of John Holles, earl of Clare, who was created duke in 1694 in

consequence of his marriage with a daughter of the great Cavendish. His arms are engraved upon the escutcheon. This specimen is fluted in almost every part. It measures 15 inches across the handles, which are salient lions' heads with massive rings, and the spout proceeds from a lion's head with dolphin top. The escutcheon bearing the arms is finely treated with dolphin scrolls and acanthus. A similar example, but larger and weighing 450 oz., bearing the arms of the great Cavendish, duke of Newcastle, was illustrated in these pages recently with the Welbeck plate.<sup>3</sup> Several specimens of these rare objects are illustrated in 'Old Silver Work.'<sup>4</sup> These massive fountains for cooling wine were one of the many extravagances introduced into England by admirers of Louis XIV and his court. The French originals utterly eclipsed the English reproductions in massive grandeur, reaching at times to magnificent proportions, no less than 5 feet in height. One of these is a prominent object in the well-known tapestry representing the Grand Monarch's visit to the Gobelins. Their enormous size and weight led to the consignment of every French example to the melting-pot, notwithstanding the magnificent workmanship lavished upon them, while probably nearly a dozen yet remain in England in the houses of the great nobility.

The first duke, William Cavendish, had the title conferred upon him late in life, and devoted himself to literary pursuits and to retrieving his shattered fortunes. He probably cared little for parade during the last ten years of his life. The accession of John Holles to the dukedom brought most of the older plate at Clumber into existence. As objects purely for ostentation,

<sup>1</sup> Plate II, page 121.

<sup>2</sup> Plate I, page 127.

<sup>3</sup> Vol. VII, page 107 (May, 1905), No. 9.

<sup>4</sup> London: B. T. Batsford. 1904.





1. SILVER PLATE, 1872, BY J. H. H. H. H. H.



4. MONTEITH PUNCH-BOWL, 12 IN. HIGH, BY ROBERT PEAKE, 1701



2. MONTEITH PUNCH-BOWL, 12 IN. HIGH, BY ROBERT PEAKE, 1701



3. GILT CUPS AND TASTERS, NEARLY 10 IN. HIGH, BY JOHN CHANTLER, CIRCA 1600





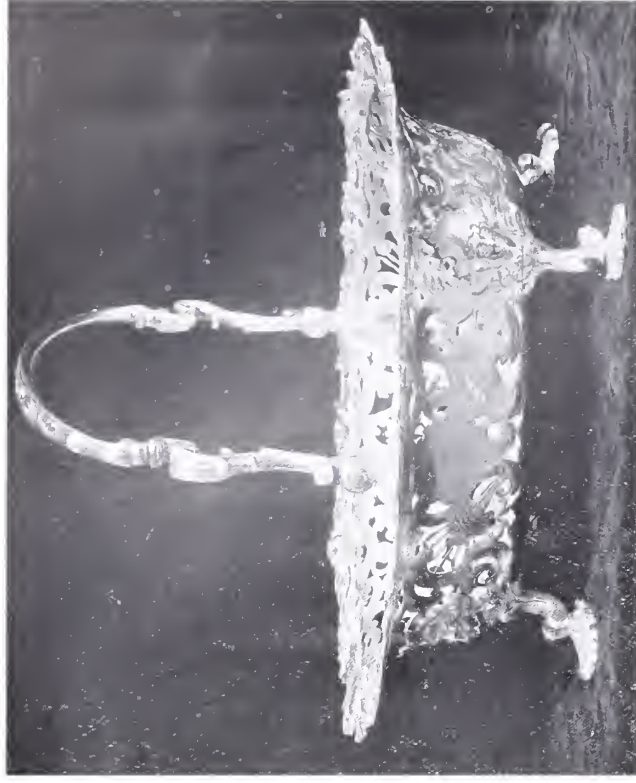








6 GILT DISHES, 20 $\frac{1}{2}$ , 10 $\frac{3}{4}$ , AND 7 IN. IN DIAMETER, MARKED VN, 1697



8. CAKE-BASKET, 4 $\frac{1}{2}$  IN. HIGH, BY JAMES SCHRUDER, 1741



9. DISH, NEARLY 20 IN. IN DIAMETER, BY W. GRUNDY, 1756



8. 15 IN. LONG



## Silver Plate at Clumber

like the wine cisterns, there is nothing more admirable than the pilgrim bottles. A pair of these, 16½ inches in height (No. 3),<sup>5</sup> were produced by John Bodington in 1699, and bear the arms of the duke. They are plain gilt with mouldings, saving the large satyrs' masks on either side from which the chains proceed which attach to the stopper. But for the masks they precisely resemble those given by Henri III to his favourite order of the Holy Ghost nearly 150 years before. The decorative value of the pilgrim bottle had long been recognized by potters, enamellers, and goldsmiths, all the world over, and there is a small one for scent, of English make in silver, produced in 1546, now in the Victoria and Albert Museum. Many superb examples are illustrated in 'Old Silver Work.'

To the same magnificent duke perhaps we owe the silver monteith, 18½ inches in diameter and 12 inches in height (No. 4),<sup>6</sup> produced by Robert Peake in 1701. The monteith was a capacious punch-bowl named after a nobleman of fashion at the time when, as Defoe remarks, such gentlemen valued themselves on being the inventor of a new thing, and got it called if possible by their own names when the town ran after it. The novelty consisted in the addition of an indented removable rim which safely held the glasses while the bowl was being carried. It is not suggested that the noble Monteith invented this, but that he wore a curiously scalloped coat, which suggested the name. These bowls appeared in 1683 and remained in vogue for about thirty-five years; the latest date-letter that has up to now been found on them is that for 1718. The bowl is fluted with an acanthus and seeded border, and the handles are of the usual salient lion's head pattern with massive rings. In the centre is a bold dolphin-scolled and acanthus escutcheon, intended for arms, which have

never been engraved. The removable rim is plain with double strap border and acanthus and flower centres.

The chief commissions, however, appear to have been given to a London goldsmith who used a stamp with the letters VN on a heart-shaped punch, the name of whom Mr. Jackson, notwithstanding his admirable and laborious researches, has not yet discovered. A second smaller monteith (No. 5),<sup>7</sup> gilt, measuring 14¾ inches across the bowl and 10½ inches in height, is by this maker, and dated 1699. It is fluted and bears two massive lions' heads with stirrup handles. The removable rim is diapered and bound by scrolls, meeting in a mask, and lined inside with scallop shells in repoussé.

To the same maker is due the probably unique set of dishes (No. 6),<sup>8</sup> constituting a table service such as may be seen in use in pictures of banquets of the time of William III. The set now consists of six small *assiettes montées*, two larger ones, and two large circular dishes, all gilt. Only the small dishes, 7 inches in diameter and 2 inches high, are in their original condition, as the engraved strawberry-leaf borders of the remainder have been added. The second-size dishes measure 10¾ inches in diameter and stand 3½ inches high. The largest have a diameter of 20¼ inches, and bear the date-letter for 1697. The arms may have been engraved later. A pair of ewers, dated 1700, are by the same maker, and may be parts of the same service. They are gilt, 7½ inches high, of the usual helmet type, and bear the arms of Holles. The helmet form of ewer was known abroad long before it reached England, our earliest piece of this shape not dating further back than 1690, the date of a fine example possessed by His Majesty.

The two-handled cups and the tankards (No. 7)<sup>9</sup> are of about the same date, 1699, a

<sup>5</sup> Plate I, page 127

<sup>6</sup> Plate II, page 121

<sup>7</sup> Plate II, page 121

<sup>8</sup> Plate III, page 121



## *Silver Plate at Clumber*

little under 10 inches in height, and all by John Chartier, presumably a Frenchman, as his mark bears the fleur-de-lis over the letters C.H. They are in pairs, gilt, beautifully finished with the ornament applied. The covers are decorated with water-leaves, and resemble each other, except that the tankards have acorns for knobs. The tankard handles have delicate panels of scale design, shells, and ogee-moulded billets; those of the cups are simpler. The form of the cups merges imperceptibly into the earlier porringers, but the type of the tankard is somewhat rare. The arms engraved upon them are those of Duke John Holles, who died in 1711.

In conclusion, we illustrate a few pieces of especially fine plate, made in the dukedom of Thomas Pelham Holles, created duke of Newcastle in 1715, who was twice prime minister, and died in 1768. The richly-worked cake-basket illustrated (No. 8)<sup>9</sup> is 15 inches in length and 4½ inches high, and was made by James Schruder in 1741, in the days of this duke. It bears, however, the arms of the earl of Lincoln, his nephew and successor, who had married his niece Catherine Pelham, and became ancestor of the present line. The basket is of large size, massively chased in the style

of Louis XV, and of silver of the Britannia fineness.

The hexagonal dish or shallow bowl (No. 9)<sup>9</sup> was made by William Grundy in 1756, and from the arms engraved upon it must have once claimed a regal or viceregal owner. The edges are gadrooned in ogee outline, and inside them is the border of delicate foliated scrolls with flowers, bearing cornucopiae of fruit, interrupted by six medallions of the Caesars, nymphs, etc. In the hollow is a bold treatment of wheat-ears and acanthus, or possibly vine leaves, surrounding the central medallion representing Alexander entering the tent of Darius. The dish measures nearly 20 inches in diameter and is 3 inches in depth. One of the monograms seems to be A. F. under a princely coronet, and the other is the royal crown and garter.

The large covered vase (No. 10)<sup>10</sup> measures 20½ inches in height, and is by Paul Storr, dated 1804. Its chief features are the large swags of fruit in alto-relievo, and the prominent and finely-modelled heads of eagles which take the place of handles. It is four times engraved with the crest, a mullet within the garter under a ducal coronet.

<sup>9</sup> Plate III, page 124.

<sup>10</sup> Plate I, page 127.





2. GILT AND SILVER VASE, 24 1/2 IN. HIGH,  
BY JOSEPH WARR, 1792.



3. GILT PILGRIM BOTTLE 16 1/2 IN. HIGH,  
BY JOHN BOBINGTON, 1699.



10. COVERED VASE, 30 1/2 IN. HIGH,  
BY PAUL STORR, 1804.







# IDENTIFICATION OF AN EARLY SPANISH MASTER

IN the April number of the *Gazette des Beaux-Arts* appeared an illustration of a painting belonging to Sir Julius Wernher, at Bath House, London, and the accompanying text pointed out that, as the picture bore a signature, presumably that of the artist, an opportunity presented itself for learning something more of the unknown history of early French art, of which this picture seemed so fine an example. The writer of that article—myself—is now proved to have been mistaken in thinking the work of French origin; thanks to the publicity attaching to an illustration in the *Gazette des Beaux-Arts*, the matter has been cleared up, and a most interesting early Spanish master revealed to view.

This discovery is entirely due to Señor Raymond Casellas, who has recently published in a Barcelona newspaper<sup>1</sup> all that is known about Bartolomé Vermejo, the painter of this *St. Michael*. For the mysterious signature *Bartolomeus rubeus* is a latinised form of Vermejo (or Bermejo), which signifies 'red'; thus the picture becomes a document of great value, not only in elucidating the history of this particular artist, but in helping to rectify the widespread error of seeing early French work in what is really of Spanish, Flemish, or Italian origin.

This superb *St. Michael*, when exhibited at the Burlington Fine Arts Club last winter, passed as Southern French of about 1470, a description which met with the general approval of critics; no one, however, was able to identify the signature. As to its charm, its decorative splendour, its imaginative quality, all were agreed; whilst one writer, Mr. Claude Phillips, suggested<sup>2</sup> that another example of the same kind, and probably by the same hand, was to be seen in the female saint enthroned, lately in the Somzée collection, and now in America.

This brilliant suggestion has all the appearance of truth, and the two paintings are here given side by side.<sup>3</sup> The Spanish origin of the latter panel had already been asserted by Dr. Friedlander,<sup>4</sup> and by Mr. Weale,<sup>5</sup> the latter also identifying the saint as *St. Engracia*, and not *St. Helena*.<sup>6</sup> To the credit also, be it said, of Sir Charles Robinson, who has given special study to the Spanish school, and of Mr. Charles Dowdeswell, through whose hands the *St. Michael* had passed into its present keeping, its Spanish origin was always maintained, and in the event this view is proved the right one.

What, then, is known of this Vermejo? Señor Casellas tells us he was born at Cordova, and first appears in 1494 as the designer of the glass in the windows of the Barcelona Cathedral. In the chapter house there is also a *Pietà*, painted by him in 1490 and bearing his signature, and in Vich Cathedral (near Barcelona) a *Veronica*. Judging from the rough sketches (there are no photographic reproductions) given by Señor Casellas in his article, the *Pietà* seems to be a production of great artistic merit, vividly recalling the great Avignon *Pietà* which made such an overwhelming impression at the Exhibition of Primitives in Paris last year.

Our *St. Michael* is clearly of an earlier date, and may safely be put about 1470–80, as too the *St. Engracia*. The reason for the Latin form of signature is yet to seek, though the peculiarly Venetian shape of *cartellino* or label points to some Italian influence which may have suggested the latinized form of *rubeus* for Vermejo. (On the Barcelona *Pietà* is written OPVS BARTHOLOMEI VERMEIO CORDUBENSIS IMPENSA LUDOVICI DE SPLA BARCINONENSIS ARCHIDIACONI ABSOLUTUM XXIII APRILIS ANNO SALUTIS CHRISTIANAE MCCCCLXXX.)

None of the earlier authorities on Spanish art seem to mention Vermejo, neither Pacheco, nor Martinez, nor Palomino, nor Ponz, nor Cean Bermudez. The more modern authorities, Stirling Maxwell in his 'Annals of the Artists in Spain,' and Mrs. Gasquoine Hartley in her 'Record of Spanish Painting' (1904), are equally silent. Dr. Carl Justi alone mentions the name.<sup>7</sup> Surely Vermejo has ill deserved this conspiracy of silence; it is some satisfaction that tardy recognition has been paid him by his countryman Señor Casellas.<sup>8</sup>

HERBERT COOK.

## THE EARLIEST SIGNED WORKS OF MICHEL LE BLON

THE British Museum possesses in the set of six engravings here reproduced<sup>9</sup> a little treasure hitherto insufficiently appreciated, and a document of some importance for the biography of the artist. A treasure it may be called without exaggeration, for the ornament engravers of the late Renaissance, among whom Le Blon holds a distinguished place, are highly esteemed by a limited number of students and expert collectors, and their works, invariably rare, command high

<sup>7</sup> In his admirable introduction to Baedeker's 'Spain' (1898).

<sup>8</sup> It has since been ascertained that the picture came originally from the neighbourhood of Valencia in Spain, thus its Catalan origin is confirmed. Valencia was also peculiarly in touch with Italy, a fact which may help to explain the presence of a *cartellino*.

<sup>9</sup> Plate II, page 131. The platemark is preserved almost intact in the case of the second engraving at the top, which measures 43 × 49 mm; the remainder are slightly cut down. The signature in the form M L B is not to be found in Nagler's *Monogrammist*. Five of the designs were in the museum before 1837; the frontispiece, which clearly forms a part of the set, was acquired in 1877.

<sup>1</sup> *La Veu de Catalunya*, August 3, 1905.

<sup>2</sup> *Daily Telegraph*, December 13, 1904.

<sup>3</sup> Plate I, page 131.

<sup>4</sup> *Repertorium für Kunstwissenschaft*, 1900, xxiii. 3, page 258.

<sup>5</sup> *Revue de l'art Chrétien*, 1900, page 258.

<sup>6</sup> As given in the New Gallery Catalogue, 1900, No. 16. *St. Engracia*, of Saragossa, a virgin, was martyred by being nailed to a post, after death she was crowned by an angel.



## Earliest Signed Works of Michel le Blon

prices in the market. There is a fair presumption that the set now before us is unique, for it is not mentioned in any of the standard catalogues of ornament engravings, or even in Van der Kellen's monograph on Le Blon.<sup>10</sup> The artistic merit of the designs is also considerable, and the technical accomplishment of the engravings is wonderful when we reflect that they are the work of a lad of eighteen.

The date of Le Blon's birth was given by some of the older authorities as 1590, but the verses written by Vondel for his birthday on several occasions prove that the correct date is 1587. The earliest engraving by him recorded in Van der Kellen's catalogue is a frontispiece dated 1610, while 1611 is the earliest date hitherto known to occur on a set of ornaments. The book of 1610 appeared at Rotterdam, and the ornaments of 1611 were published with a Dutch title, so that it is probable that he was settled by that date at Amsterdam, which remained his home until his death in 1656, with the exception of visits to Italy and England, and repeated residences at the court of Queen Christina of Sweden. We are not concerned, however, with the mature period of his celebrity. The dates which occur on three of these little engravings, 1605, ..05, ..06, take us back to his early youth, and it is probable that he was then still living at his birthplace, Frankfurt-am-Main, where he began his career as a goldsmith. He must have been familiar in the workshop with ornament engravings of German origin published towards the end of the sixteenth century, for the designs of this early set, which differ markedly from Le Blon's own later work, bear a strong resemblance to certain South German ornaments dated 1592 and 1599. One of these sets is the work of Jeronimus Berckhusen (called in 1619 Berckhausen), a goldsmith, medallist, and die-sinker of Nürnberg (1567-1657).<sup>11</sup> Other engravings in similar taste are by Hans de Bull (Nagl. Mon. iii, no. 840), Hertzig van Bein (*ibid.*, no. 1620), whose works bear dates ranging from 1589 to 1604, and Hans Hensel of Sagan (*ibid.*, no. 1051). The works of Hensel are the nearest of all those named to these early engravings of Le Blon, and it is, perhaps, significant that this goldsmith and engraver, though the publisher's address on his 1599 set connects him with Nürnberg, appears to have settled at a later date at Frankfurt. We know too little about either

Hensel or Le Blon to be justified in assuming that they stood to one another in the relation of master and pupil between 1599 and 1605, but Hensel's work at least, if not Hensel himself, appears to have exercised a strong influence on the gifted son of Christian Le Blon.

CAMPBELL DODGSON.

### LADY HAMILTON—A MINIATURE BY SAMUEL SHELLEY

THE miniature which by the courtesy of the owner, Mr. Frank T. Sabin, we are permitted to reproduce has no long pedigree. Some months ago a collection of relics, consisting chiefly of autograph letters of Lady Hamilton, was dispersed at Sotheby's. In that collection a miniature mounted in a modern frame passed almost unnoticed. When this frame was subsequently removed an inscription in contemporary handwriting was revealed on the back of the miniature, 'S. Shelley, Henrietta Street, Covent Garden.' It is no more possible to doubt the authenticity of the inscription than it is to doubt the identity of the person represented with Lady Hamilton.

Among British miniaturists of the latter half of the eighteenth-century Shelley occupied a considerable place. He undoubtedly learned much from Cosway, and much from Reynolds also, whose works he frequently copied, but his technique is unequal. This portrait, however, has little of the weakness that is sometimes evident in Shelley's handling; indeed it represents his powers at their highest level, and his success is the more notable in that all painters of Lady Hamilton have to stand comparison with Romney. From this ordeal Shelley emerges with credit. The design of the piece is charming, the vivacious beauty of the sitter is admirably caught, while the colour strikes a fresh and pleasant note that is often lacking in far more pretentious work.

### AN YPRES PICTURE

VERY few of the paintings executed at Ypres in the fifteenth century have come down to our time. The shutters of the altarpiece of the Charterhouse at Dijon, painted by Melchior Broederlam, and now preserved in the museum of that town, are well known to all lovers of the early school. The only other works hitherto proved to have been painted at Ypres are the important triptych designed for Nicholas van Maelbeke, provost of St. Martin's, by John van Eyck, but left unfinished at his death in 1441, and the mural paintings in the council hall of the town house, which have suffered terribly at the hands of would-be restorers; the panel reproduced in the first volume of this magazine (p. 42), and another of the commencement of the sixteenth century representing the Virgin-Mother with the divine Child seated on a grassy mound, exhibited at Bruges in 1902

<sup>10</sup> Michel Le Blon. *Recueil d'Ornements accompagné d'une notice biographique et d'un Catalogue raisonné de son Œuvre* par J. Ph. Van der Kellen. La Haye, Martinus Nijhoff, 1900.

<sup>11</sup> The monogram which occurs on this set is wrongly explained by Nagler, *Mon.* iii, no. 2015, and by Meyer, *K.-L.* iii, p. 793, no. 12. Guilmard and the Reynard and Berlin catalogues leave it unexplained. The name is given in full on an undescribed alphabet belonging to the set in the collection of Mr. Max Rosenheim, F.S.A., to whom I am indebted for much information and advice on the subject of Le Blon's engravings. The other German engravings here mentioned are in the same collection.





ST. MICHAEL. IN THE COLLECTION OF MR JULIUS WEINER, BALT.



ST. ELIZABETH. IN THE COLLECTION OF MR JULIUS WEINER, BALT.









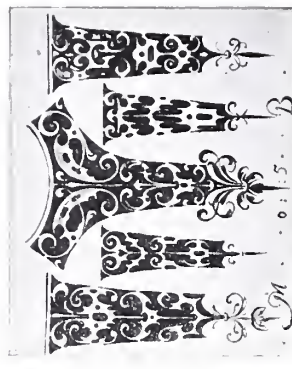
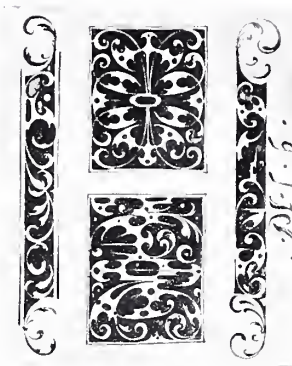




MINIATURE PORTRAIT  
OF LADY HAMILTON,  
BY SAMUEL SHELLEY;  
IN THE POSSESSION OF  
MR. FRANK SABIN



VIRGIN AND CHILD, WITH DONOR; SCHOOL OF YPRES; IN THE POSSESSION OF  
MR. ELLIS-HEYMAN



THE EARLIEST SIGNED ENGRAVINGS BY MICHAEL LE BLON: IN THE BRITISH MUSEUM



## The Bramantino Portraits

(No. 346 of the catalogue). The history of the panel here reproduced<sup>12</sup> is not known, but the presence in it of the fine staff with the figure of St. Martin on horseback sharing his cloak with a beggar, identical with that held by Nicholas van Maelbeke in the altarpiece above mentioned, is sufficient evidence of its having been painted for one of that prelate's successors, probably Walter Thoenin, 1464-1474, or Nicholas van Dixmude, 1474-1482. We have at present no means of deciding as to its authorship. The only two masters who are known to have flourished at Ypres at that time are John Perrant and George Utenhove.

The picture is painted on a panel of oak, which measures 27 inches in height by 23 in breadth. The colour, laid on with a light brush, is rather peculiar, more like that met with in miniatures executed in Hainault and Picardy than in Netherlandish paintings. The provost, a striking portrait, is vested in a green and gold cope with embroidered orfrees, and a white jewelled mitre, while the Virgin-Mother is clad in a dark blue dress and crimson mantle. Through the open window on the left is seen the bridge across the Yperleet, and the street beyond it leading past the west front of the church, towards which a man on a white horse is moving.

W. H. JAMES WEALE.

### THE BRAMANTINO PORTRAITS FROM SAN MARTINO DI GUZNAGO<sup>13</sup>

IN April of this year there was dispersed at Messrs. Christie's sale-rooms a most remarkable set of decorative portraits painted at the close of the fifteenth century as a portion of the frieze-decoration of a room. Numbering twenty-five in all, they were the remains of an original set of forty-four, which formed part of the collection of the late Henry Willett of Arnold House, Brighton. Mr. Willett purchased the complete set in 1881 or 1882, only a few months after they had been removed from the walls of a room in the castle of San Martino di Guznago. This castle or palazzo was erected about 1474, and still stands on the road midway between Brescia and Mantua; even the room from which the frieze was taken remains, it is said, otherwise unaltered.

Twelve of the forty-four panels were exhibited in 1884 at the Old Masters Exhibition at Burlington House; six were lent to the Burlington Fine Arts Club for their exhibition of Lombard paintings in 1898, and subsequently to the Victoria and Albert Museum until last year, when they were acquired for that institution. Of the twenty-five sold recently at Christie's, twelve were bought by Sir Purdon Clarke for the New York Metropolitan Museum, the rest being now in private hands. One panel has for some years been the

property of Sir Martin Conway; the remainder are at Eastbourne, but are in a less perfect state of preservation.

Painted in tempera on pinewood panels some 16 to 18 inches square, these portraits exhibit a complete uniformity of design. A richly-clad bust, usually male and of aristocratic features, is represented in profile—or, as in three or four instances, in three-quarter view—boldly relieved on the dark-green background seen through the semi-circular head of an arch, the latter showing the soffit in the steep perspective beloved of Vincenzo Foppa, and hung with a Squarcionesque double swag of foliage. By a curious decorative convention, these swags pass across the upper part of the heads, although the latter with their diffused lighting appear to stand out at some distance from the arches, which are strongly lighted from the left. The architectural framing is practically identical in each panel, and its lines have been traced in the gesso ground with a blunt stilus; they remain visible even where the heads break into the soffit.

The arrangement of the panels on the walls from which they were removed was somewhat peculiar. Instead of running round the four sides of a square room, they formed a frieze on two opposite walls and on each side of the deep beam which cuts across the centre of the room parallel with the other panels, and is supported at each end by a heavy acanthus-leaf bracket. There were thus eleven in each row, disposed, as has been suggested, in the following manner: in the centre was one of the three-quarter busts, then on either side a profile-portrait facing inwards, followed by two affronted pairs of profiles, a decorative scheme admitting of complete symmetry.

When removed from the walls they were entirely concealed by the numerous coats of paint applied over them by successive tenants of the building. Professor A. H. Church, the eminent authority on colours and pigments, has published<sup>14</sup> a most interesting account of the manner in which he effected the reparation of the panels. 'After the removal,' he relates, 'of the numerous obscuring layers of colour-wash—blue, grey, and buff—there was revealed a coarsely-designed scroll of imitation gold sprawling over the surface. This rococo scroll had been drawn in a thick varnish of sandarac resin in boiled oil; and this, having been laid upon a thin ochreous wash, had penetrated the latter, and in some cases had imparted a dark oily stain to the tempera-painting beneath.' Professor Church found it possible to remove this by mechanical means, or by the use of such solvents as chloroform and acetone, leaving nothing but the original surface of the tempera. The results are completely satisfactory, although the paintings have obviously lost a little of their original brilliancy.

<sup>12</sup> Plate II, p. 114.

<sup>13</sup> See Plates III and IV, pp. 137 and 140.

<sup>14</sup> *The Portfolio*, 1884, vol. xv, p. 35.



## The Bramantino Portraits

To come to a consideration of the artistic merits of these portraits, there can be no question that the artist, whoever he may have been, was much in advance of his time. The graceful and refined precision of drawing, the simplicity of the arrangement, the powerful restraint in the modelling—suitable to a work intended to be seen from some distance—these facts, coupled with the masterly foreshortening displayed in the three-quarter faces, all serve to confirm this opinion.

By common consent the painter to whom the portraits are, ultimately at least, assigned is Bramantino. Bartolommeo Suardi, nicknamed Bramantino after his master Bramante, was born somewhere between 1450 and 1455. A native of the Milanese district, he may at first have practised his craft as a teacher in the local schools, but at the outset of his career he fell under the influence of the Brescian master, Vincenzo Foppa; indeed some early works of Suardi have been indifferently attributed to one or the other of these two artists. About the year 1474 there arrived in Milan the great painter and architect, Bramante da Urbino. Suardi at once attached himself as apprentice to the master whose name he adopted, and worked under him until the overthrow of Lodovico il Moro in 1499, when Bramante left the city with Leonardo and other artists. Bramantino seems to have remained some time before going to Rome, and formed his own atelier of students, among them Gaudenzio Ferrari and Bernardino Luini.

In connexion with the last-named it is interesting to note a suggestion made by Professor Church in 1884, to the effect that the contemporary monogram *B* painted on the back of certain of these panels may be nothing less than the signature of Luini himself.

A somewhat similar set of panels in the Brera Galleries—until recently in the Casa Prinetti at Milan—is certainly the work of Bramante, as is also a set in the Casa Castiglione. The Victoria and Albert Museum possesses an analogous frieze of twenty-nine panels, twelve of which are possibly portraits on the lines of the present panels; but these are atelier-works, in no sense exhibiting the master-hand betrayed by the San Martino portraits.

Mr. P. G. Konody has recently put forward an ingenious theory,<sup>15</sup> which, if proved true, would greatly enhance the value of these paintings, at any rate in the eyes of those to whom a great name, attached with more or less justification to an art object, is fetish. It is to the effect that, though owing their origin to a set painted in fresco by Bramantino, our panels are not by his hand, but are the actual copies mentioned by Vasari<sup>16</sup> as having been prepared just before the destruction of the original pictures. These copies, says Vasari, were made for Raphael by one of his

pupils (probably Giulio Romano), 'to the end that he might possess the likeness of the persons represented; for these were all great personages, including Niccolò Fortebraccio, Charles VII King of France, Antonio Colonna Prince of Salerno, Francesco Bussone Carmignuola, Giovanni Vitelleschi, Cardinal Marco Bessarion, Francesco Spinola, and Battista da Canneto.'

Curiously enough, these original portraits, which are thus *en passant* referred to in Vasari's life of Piero della Francesca, are completely ignored by the author in his short but comprehensive sketch of Bramantino, while of the copies, which after Raphael's death were presented by his heir, Giulio Romano, to Paolo Giovio, no further trace has hitherto been found.

Now, seeing that Giovio stood for many years in the position of friend and adviser to that insatiable art collector Isabella d'Este, what more probable than that the copies were transferred to the duchess's collection and are in actual fact these very panels from the Gonzaga castle? The probability is further strengthened, as Mr. Konody points out, by the absence of any Gonzaga portraits among the series, and by the fact that these are in tempera on wood, as might be expected in copies from what were doubtless frescoes.

I have spoken of these panels as portraits. Some writers see in them nothing but strongly individualized decorative heads, but I feel that there is no doubt that they actually do represent various members of aristocratic North Italian families. There is a strong family likeness between some of the faces, while, to mention no others, the figure wearing the red cloak and the pearled and brocaded cap of a doge, bears an unmistakable resemblance to Marco Barbarigo<sup>17</sup> (elected doge 1485, died 1486). Again, on certain of the head-dresses, which together with the varied draperies of the busts form an invaluable record of the costume of the period, appear in faded gold letters the monograms RNLE, RNLA, LAMPD, HID, ED, which irresistibly lead to the conclusion that they are the initials of the members of two different families here portrayed.

But whatever conclusion may be finally arrived at as regards the artist responsible for the portraits, or the persons represented, all will agree as to the super-excellent merits of the paintings *per se*. Such grace and refinement, such delicately restrained characterization, are found only in the great masters of the period. A. J. KOOP.

As the writer who first<sup>18</sup> gave currency to the belief that these panels were by Bramantino, I may be allowed to remark that if by him, they stand alone in the range of his work. Neverthe-

<sup>17</sup> Compare his medal, of which a copy may be seen in the Victoria and Albert Museum.

<sup>18</sup> See Catalogue Burlington Fine Arts Club, Milanese Exhibition, 1898, pp. xlvi, xlvii.

<sup>15</sup> *New York Herald*, Paris edition, August 28, 1905.

<sup>16</sup> *Vite*, ed. Milanesi, ii, p. 492. (Life of Piero della Francesca).













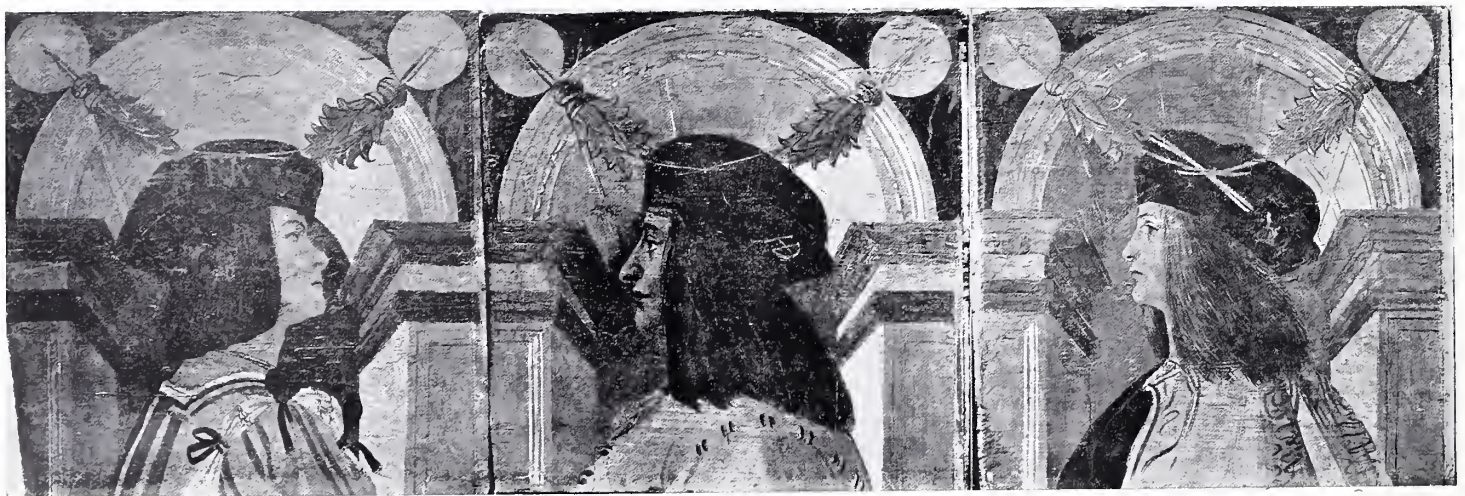




METROPOLITAN MUSEUM OF NEW YORK



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## Miscellaneous Notes and Letters

less, if a name must be given Bramantino will serve, as indicating a connexion with Bramante's colossal heads (now in the Brera), and with Foppa, whose altarpiece in the National Gallery long passed under Bramantino's name.

Other decorative series of the kind, though inferior in quality, belong to Mr. W. D. James, at West Dean Park, Chichester, and to Mr. Edgar Speyer, in London. The present series is of very conspicuous merit, and would be an enviable acquisition for any gallery to obtain.

HERBERT COOK.

### 'TWO LOST MASTERPIECES OF THE GOLDSMITH'S ART'

GENTLEMEN,—The article by the Rev. H. Thurston on 'Two Lost Masterpieces of the Goldsmith's Art,' in your last issue is most important for the history of gold- and silver-work in Italy. Diligent and persistent search will no doubt bring

to light further such treasures as that of the volume of coloured drawings of ecclesiastical art made for John Talman.

I recently had the opportunity at Venice to go through three volumes of original coloured drawings, dated 1755, 1760, and 1764, of gold- and silver-work, ivories, etc., drawn by one Jo Grauembroch, or Gravembroch. These volumes are in the Museo Correr, and were shown to me through the courtesy of Professor Bratti. They are valuable for the history of gold- and silver-work, as not all that they represent still exists. There are various representations of the papal swords of honour and jewelled caps given to princes, etc.

It is to be hoped that Mr. Thurston may be able to publish other extracts from the Bartoli or other similar sketch books.

S. D. A. CHURCHILL.

Palermo, 3 Oct. 1905.

## ART BOOKS OF THE MONTH

### BIOGRAPHIES

PISANELLO. BY G. F. HILL. London: Duckworth & Co. 7s. 6d. net.

FEW artists present so fascinating a study as Pisanello; on the one hand he inherits the minute and earnest observation which we associate mainly with the northern gothic craftsman, on the other he reveals the emphasis and the synthetic faculty which belong to the Italian Renaissance. In his paintings we watch these two opposing tendencies in the act of partial fusion; in his medals the balance has been struck, and we not only admire the perfect type of this art, but are also aware of the presence of a rare spirit which had lain dormant since the last Greek craftsman placed a crouching faun in the centre of a cup, or designed a spike of wheat or an ardent face to fit in the circle of a coin or a gem.

The author is to be congratulated on this monograph, which is written with all the sincerity and care with which the work of a great master should be approached. With a modesty unusual in the writer of books on art Mr. Hill has even been contented to print many valuable personal observations as footnotes, and the controversial element is never allowed to obscure the purpose of the book. The difficult problem presented by some of the drawings ascribed to Pisanello is handled with tact, the sequence and quality of the medals is expressed quite admirably; and, while the present writer differs from the author on one or two conclusions affecting works ascribed to Pisanello, he is aware that they are accepted by most of the newer students and lovers of Italian art. Mr. Hill accepts, for instance, Signor Venturi's adverse estimate of the small picture of the *Virgin and Child* at Verona, which

nevertheless reveals too many characteristics of Pisanello's cast of mind to be overlooked. The naturalistic treatment of the Holy Child, the searching workmanship in the rendering of the quail, even the ingenious use of the gold ground in the dress of the Virgin, point to him; while the more conventionalized or traditional Virgin is sufficiently allied in type to the flaxen-haired figure in the fresco of St. Fermo to establish the authenticity of this charming work as the earliest specimen we have left of the art of Pisanello—one in which he is breaking from the smallness of vision and the ornamental tendencies of Gentile da Fabriano. The statement that the *St. George and St. Anthony* in the National Gallery as it now stands is practically the very careful work of the restorer Molteni is true only of certain portions of the vision and the sky. In the vision we note the modern unsystematic stipple of the restorer on the Virgin, and the blotches round the edge of the upper portion of the panel are also restorations. They are now darkening and are easy to detect. The *Tondo* at Berlin comes in for that measure of doubt with which it is received by most younger critics. It is true that this interesting and important work shows, for Pisanello, a certain lack of ardour or distinction in the facial types, but among the many points in its favour we cannot discount the evidence of the studies made for it in the *recueil* Vallardi; above all, the workmanship shows that curious method of varied stipples, the 'enamelling' and 'embroidering' of the surfaces which Pisanello developed from Gentile da Fabriano. This occurs, outside Pisanello's work, only in one other picture allied to him and formerly ascribed to Gentile da Fabriano, now, with some probability, given to Jacopo Bellini, namely, the *Virgin and Donor* (Sigismondo Malatesta) in the



## Art Books of the Month

Louvre. The evidence of the workmanship counts in the very character of the painting. No Tuscan, for instance, has painted like this, though we may conjecture the probable influence of Pisanello in the battlepieces by Paolo Uccello, or feel it in the frescoes ascribed to Masolino at Castiglione d'Olona. In this picture we are also far away from the unthinking niggles of the followers of Gentile, such as Francesco da Zevio. The balance in favour of the Berlin picture being by Pisanello is thus very great, and our knowledge of Jacopo Bellini as a painter remains too broken and confused to think of him in this connexion. Space does not allow me to write on Mr. Hill's admirable handling of the Louvre portrait or his valuable pages on the followers of Pisanello as a medallist.

C. R.

THE LIFE AND LETTERS OF SIR JOHN EVERETT MILLAIS, P.R.A. By his Son, John Guille Millais. Abridged and Cheaper Edition. Methuen. 7s. 6d. net.

THE subject of this biography ought certainly to commend a handsome cheap edition to a considerable circle of readers, and even those who have little sympathy with Millais ought not to overlook it. It is no commonplace record of a successful career, but a biography such as Millais himself might have desired, painted from nature in every detail, and painted so conscientiously as to become a remorseless ineffaceable criticism not only of a single man, but of his whole environment,—the England of the sixties and seventies and eighties, arrogant, insular, optimistic, churchgoing, sentimental, selfish, living on the capital of a reputation made half a century before, with genteel comfort for its ideal, and Tennyson for its intellectual giant. How far away is that England now! It is inevitable that those who have to face life in a more exacting age should be critical of those who like Millais had but a short battle, though a sharp one, for success; yet they can support their criticism by the living example of Mr. Holman Hunt, who still remains true to his ancient Preraphaelite faith. The fine letter from him (pp. 218-219), in which he refuses to stand for election at the Royal Academy, referring to it as 'a power most injurious to the true interests of art,' shows that he at least was strong enough to stand apart from the current of his age. Millais on the other hand only fought for success. Even in his youth he advised a patron to buy his early works, because when he was successful he would not have the time to paint so well. Later we find him making water-colour copies of his previous pictures, and writing of them: 'They are certainly the best paying things I do, as I consider I am making a hundred a day whilst working.' Then follow the anxious hunting for subjects to catch the popular taste, and such disappointments as that over *Blow, blow, thou winter wind*, of which we read 'by some over-

sight only the first line of the quotation he sent with it appeared in the catalogue, and so the dramatic force of the picture was probably overlooked by the multitude.'

The author, as we have indicated, has done his work extremely well on the whole. 'An eccentric old gentleman named Trelawny' is hardly an adequate introduction for Shelley's friend, nor is the estimate of Cousins's talent quite satisfactory. In a single paragraph we read of him as the 'finest engraver of last century, or probably of any other,' and then a few lines lower we find that 'Cousins was a quiet, plodding, and honest worker of the very best type, and his eventual election to the honour of Royal Academician was applauded by everybody as a compliment he well deserved.' There are also some minor slips and misprints, but these do not detract much from the interest of this remarkable record.

GIOTTO. By Basil de Selincourt. London: Duckworth & Co. 7s. 6d. net.

THIS well-informed book on Giotto suffers from a lack of concentration due to the controversial aspect of the subject tending to overrule the constructive and appreciative faculties in the critic. We state this with some regret, as on many essential matters concerning the authenticity and sequence of the paintings we are in greater agreement with Mr. Basil de Selincourt than with a former writer on Giotto, Mr. Mason Perkins, to whom we owe, however, a more genial and well-considered book on this subject.

Giotto was supremely endowed with those three great qualities which we prize even singly in other great artists. He possessed the faculty for the discovery of new facts or aspects; the genial or tonic force of his personal temperament coloured or remoulded these discoveries, and, lastly, his was that most persuasive of all gifts (and the most difficult to define), the gift of harmony or rhythm, which casts the spell of fusion over all, leaving us convinced and satisfied. The historian-critic will tend always to overrate the discoveries in the mechanism of art, such as perspective or anatomy, etc., yet the artist can dispense with any one of these. To the more instinctive art-lover the artistic personality of the painter has the greater force of appeal. The rhythmic element holds the student and artist, and of the three elements of success it is the most essential and the most enduring. With Giotto the instinctive faculty for a noble harmony was so profound that many of the great fifteenth-century painters who hugged nature more closely, and who added enormously to the complex machinery of art, leave us less satisfied or convinced. The realism of fact in Pisanello, of light in the work of Piero della Francesca, even the intensely constructive faculties of Mantegna, show some faulty joint in the 'anatomy' of their 'fiction,' some flaw in the balance of their art.



## Art Books of the Month

Once Giotto has passed his period of formation at Assisi and Rome, where he belongs to the historian of Italian painting, he achieves in his immortal designs at Padua and Florence that measure of harmonious success which has belonged only to some five men in the history of the arts. He thus stands on an eminence which remains unapproachable to merely original and accomplished men whose controlling faculties remain less than his. C. R.

PUVIS DE CHAVANNES. Introduction by Arsène Alexandre. Newnes. 3s. 6d. net.

ROSSETTI. Introduction by Ernest Radford. Newnes. 3s. 6d. net.

DRAWINGS OF ROSSETTI. Introduction by T. Martin Wood. Newnes. 7s. 6d. net.

DRAWINGS OF J. M. SWAN, R.A. Introduction by A. L. Baldry. Newnes. 7s. 6d. net.

THE book on Puvis de Chavannes is one of the best of Messrs. Newnes's series. We have noticed a slip as to the whereabouts of the *Ludus pro Patria*, but otherwise the little volume fulfils its purpose quite well, and M. Arsène Alexandre contributes an excellent popular introduction. The two books on Rossetti are less satisfactory. Neither is really representative of Rossetti at his best, and neither editor has grasped the more emphatic side of his great unequal talent. Mr. Radford's note is distinctly the better of the two, indeed, the more expensive volume is quite unworthy of the pains the publishers have spent upon it. The drawings are chosen at haphazard, and the reproductions are often indistinct and sometimes quite misleading. Mr. J. M. Swan, on the other hand, has come off well. The reproductions of his drawings, both in colour and black and white, are admirable, and Mr. Baldry's preface, if somewhat diffuse, does them sufficient justice.

### CATALOGUES

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS OF ENGLISH HISTORICAL PERSONAGES WHO DIED BETWEEN 1625 AND 1714. Exhibited in the Examination Schools, Oxford. April and May, 1905. Oxford: Clarendon Press.

THE invaluable work done by the organizers of the Oxford Exhibition of Historical Portraits has a worthy memorial in this handsome catalogue. Reference has already been made in a previous number of the Magazine to the real importance of the Exhibition, not only as a collection of remarkable historical documents, but as illuminating the obscure origins of the English School of portrait painting. For both these reasons the catalogue with its admirable series of illustrations forms an almost indispensable supplement to that of the National Portrait Gallery.

We notice that the present catalogue differs in some small details from that originally issued. For instance the admirable portrait of *John Nixon* (85) is now attributed to John Taylor, an attribution which a comparison with his signed pictures makes a certainty. John Taylor is an interesting figure, and in discovering him the organizers of the show have made a notable addition to the list of our native artists. He was a nephew of his namesake the water poet, and a native of Oxford. The roughness of Taylor's handling and the gradations by which he develops, which can be traced step by step in the exhibition, indicate that he can have had little if any regular training. Yet in the presence of such a picture as this *John Nixon* it is evident that Taylor is a real forerunner of the great English masters of the eighteenth century. In spite of glaring technical inexperience the picture is massive and stately in design, splendid in colour, and full of keen insight into human nature ('Alderman Nixon, hard and smooth like a sleek stone,' as a contemporary verse describes him), expressed with a force and sincerity which we do not find again in our art till Hogarth arrives. Nor was Taylor's work a solitary feature of the collection. The study of our first definite group of native painters is still far from complete, and we cannot possibly have too many documents in the form of works by Dobson, Michael Wright, Robert Walker and John Riley whereby to increase our knowledge. Indeed an exhibition of authentic pictures of the period of Van Dyck, Lely, Kneller and their English followers was bound to raise many points with which a short review is quite unable to deal. It can only recommend once more a thoroughly good and unpretentious piece of work.

COLLECTION WERNER DAHL DE DUSSELDORF.  
Amsterdam: Frederik Müller.

ONE of those admirably produced illustrated catalogues in which MM. Müller, of Amsterdam, record their more important sales. The Dahl collection was composed almost entirely of works by the Dutch masters of the seventeenth century, and was sold at Amsterdam on October 7 last. The general level of excellence of the pictures was high, but the most remarkable features of the collection were the two groups by Terborch. That called *The Marauders* (19) was recognized by Dr. Bode (*Repertorium*, Band x. Heft 1), and connected by him with pictures in the Ionides collection and in the Louvre. It is one of the master's earliest works. The catalogue is carefully compiled, for it notes that a replica of the admirable specimen of Duyster (No. 43) was sold in London in 1904. It does not state, however, that the picture was sold under the name (if we remember rightly) of Pieter de Hooch! The examples of Dou, Maes, Van Ostade, and a charming landscape by S. Ruysdael also deserve more than passing notice.



## Art Books of the Month

ORNAMENTIK KUNSTGEWERBE. Katalog 69.  
München: L. Rosenthal. 4 Mark.

INCUNABULA XYLOGRAPHICA ET CHALCOGRAPHICA.  
Katalog 90. Mit 102 illustrationen. München:  
L. Rosenthal. 10 Mark.

WIEGEN-DRÜCKE UND BIBLIOGRAPHIE DER VOR  
1501 GEDRÜCKTEN BÜCHER. Katalog 105.  
München: L. Rosenthal.

SELTENE UND KOSTBARE BÜCHER. Katalog 111.  
München: L. Rosenthal. 4 Mark.

INCUNABLES ESPAGNOLS. Katalog 116. München:  
L. Rosenthal.

Five catalogues of the handsome and scholarly type with which collectors of books and prints are familiar. The second of these, No. 90, is the most elaborate, and contains plates on a large scale of many interesting things; among them an extraordinary print, apparently Florentine, of the fifteenth century, representing the Angel of the Annunciation. The suggestion that the print is taken from some fabric rather than from an engraved block is more or less supported by the texture of the impression. The Spanish catalogue should be of special interest to American readers, from the illustrated account which it contains of a globe of French workmanship, dated 1530, which is the earliest to show Giovanni Verrazzano's discoveries, and is thus of some importance in the history of the New World.

### GERMAN AND SWISS ART

HANDZEICHNUNGEN SCHWEIZERISCHER MEISTER.  
Lieferung 3. Williams and Norgate.

THE third instalment of this excellent series contains a dozen drawings which might serve by themselves as an epitome of Swiss national art in the sixteenth century, from Urs Graf to Christoph Murer. Ambrosius Holbein's little roundels of 1518 at Carlsruhe are especially welcome, and add to our regret that this delightful artist disappears from our view in the very year of these drawings and of the Utopia woodcuts. As in previous parts, the earliest and latest numbers impair the unity of effect which in the sixteenth-century majority is so conspicuously maintained. The 'primitives' of the series, represented here by a row of virgin saints of the Schongauer school, are German, Alsatian if you will, but not of the true breed of the Eidgenossen; a Freudenberg or a Dunker is steeped in eighteenth-century mannerisms, more or less Parisian, which make him cosmopolitan rather than Swiss. But the programme of the series includes four centuries, and we must be grateful that the second and best of these is so liberally represented. The transition from the sixteenth to the eighteenth century seems abrupt; the connecting links may be given in subsequent parts.

C. D.

### DRESDNER JAHRBUCH, 1905.

THIS new publication forms a complete volume of essays, chiefly by Dresden writers, dealing in the first place with museums and the history of art, and in the second with modern art, mainly in connexion with the Dresden exhibition of 1904. The multiplicity of the Dresden collections is hardly realized by the majority of foreign visitors, whose researches rarely take them far from the Zwinger. The usefulness of the numerous minor museums might be increased, as C. Gurlitt points out, by a judicious redistribution of their contents. The article in which Prof. Wölfflin retracts his adverse verdict on the genuineness of the Dürer triptych is of more than local interest. W. v. Seidlitz writes on the new Courbet in the gallery, and gives a retrospect of the career of the late eminent director of the Dresden print cabinet, now promoted to Berlin. The *Jahrbuch* is printed in a pleasing and legible gothic type; its illustrations are on a modest scale.

C. D.

### COLLECTORS' BOOKS

ENGLISH TABLE GLASS. By Percy Bate.  
London: George Newnes, Limited (1905).  
7s. 6d. net.

A REMARKABLE feature of the present collecting age is the attention that has lately been paid to Old English Glasses, mainly in consequence of Mr. Hartshorne's exhaustive book, which appeared in 1897. Mr. Bate now gives us an excellent handbook, intended, as he says, as an introduction to the larger volume. That this tasteful guide will sufficiently serve its purpose there can be no doubt, and if we are not quite satisfied with Mr. Bate's amended classification we must admire his charming series of 254 photographic plates of the first excellence. To this mine of pictorial evidence, chiefly drawn from Mrs. Rees Price's and his own collections, Mr. Bate adds a careful and practical analysis.

Perhaps the title of the book is not quite a happy one. In the sixteenth and seventeenth centuries glass-makers distinguished their productions as 'Table Glass' (namely, glass in sheets) and 'Hollow Ware' (glass in vessel form). Perhaps 'Hollow Ware' would now somewhat puzzle the public, but 'English Drinking Glasses' would historically meet the case as regards glasses of all periods.

Every collector views with horror the monstrous productions, asserted to be old glasses, with which dealers' shops all over England are now filled, and recoils from the fables related of them. We know whence the most ungainly of these vessels derive, while the wretched attenuated miseries, with blue, or pink and white stems, emanate from the Low Countries. These frauds should really deceive no one, but the ignorant public appear to take to them.



## Art Books of the Month

No doubt Mr. Bate's book will have the effect of still further enhancing the price of genuine old glasses, already almost prohibitive ever since Mr. Hartshorne's book appeared; and we cannot help regretting that Mr. Bate has not followed that gentleman's action in abstaining from giving any information that should assist the forgers in their nefarious trade. Henceforth, for reasons of our own, our advice to the collector is rather to eschew the showy glasses with twisted stems in favour of those of the ruder and earlier kind whenever—to use Mr. Bate's odd expression—he 'drops across them.'

JEWELLERY. By Cyril Davenport, F.S.A.  
Methuen & Co., 2s. 6d.

IN his contribution to the series of which he is editor, Mr. Davenport has evidently kept in view the general public for whom these little volumes are intended. He has thus preferred to treat his subject under the separate headings of necklaces, pendants, rings, etc., instead of tracing the craft of the goldsmith and the lapidary from a chronological standpoint. We cannot think that the apparent gain in clearness is a real one. By constantly presenting isolated facts to the reader, Mr. Davenport's method involves constant repetition, and fails to give a clear idea of the continuous evolution of the jeweller's art. This evolution is so interesting that we cannot help noticing its neglect, however pleasant an author's manner, or however wide his interests may be. The illustrations are attractive and well chosen from the point of view of English readers; but Merovingian art would have been better represented had one or two famous continental collections been drawn upon.

### MISCELLANEOUS

POMPEO MOLMENTI. *La Storia di Venezia nella Vita Privata dalle Origini alla Caduta della Repubblica.* 4 Edizione, interamente rifatta. Parte Prima, *La Grandezza*. Bergamo 1905, Istituto Italiano d'Arti grafiche, Editore.

IT may be safely assumed that everyone who cares for the history or art of Venice has made acquaintance with Mr. Molmenti's history of the private life of the Venetians, either in the original Italian or in the French translation published by Ongania. This history, after gaining a prize offered by the Royal Venetian Institute, was first published at Turin in 1880. Two other editions followed; and now, a quarter of a century after the first publication, appears the fourth. Much has been done since 1880 in the way of research, and Mr. Molmenti had good reason for shrinking from the task of attempting to bring his history up to date. Fortunately, he was persuaded to undertake this task. He says in his preface that the result is a new work; and he expresses a fear that it may lack the freshness and spontaneity of the original, though he hopes that the better judge-

ment which should be the note of advancing years may compensate for this. A comparison of the first edition with the present one clearly shows that the claim made for the latter is amply justified; and that the fear the author has expressed must be attributed to his modesty.

The work is to appear in three volumes. The first deals with the middle ages, the period of Venice's civil and political grandeur; the second will treat of the renaissance, the period of social splendour in the city of the lagoons; and the third of its decadence. But the author points out that the divisions are very rough and not always adhered to.

The arrangement of the matter is somewhat different from that of the first edition. The book begins with an introduction on the origin of the lagoon state, in which the author gives a slight sketch of the early history of the lagoons and their inhabitants; rightly, as it seems to us, suggesting that the islands could not have been as deserted as some chronicles would have it, for the shortest and safest route from Ravenna to Grado passed through the lagoons, and some of the islands must have been used as stopping places. After this introduction begins the chief portion of the volume—the social history of Venice from the ninth century to the beginning of modern history. It is divided into thirteen chapters. In these the author treats in turn of the aspect and form of the city; its houses and churches; its government—as to which a little more detail would be welcomed; its laws; its commerce and navigation—a chapter full of interest; its finance; the population, in which chapter the author gives an interesting account of those confraternities or *scuole* which played so large a part in the life of Venice. Then come the warlike exercises, the games and the feasts of the city; the dress of its inhabitants; their customs; the industrial arts; the fine arts; a chapter on the culture of the Venetians; and, finally, an appendix containing inventories and other documents.

Every chapter is abundantly illustrated; on the whole there must be from three to four hundred illustrations, many of them reproductions of the mosaics in St. Mark's and the church at Torcello, of miniatures from the archives and elsewhere, of coins and seals. There are some interesting old plans and pictures of Venice; pictures of mediæval ships; and reproductions of navigators' charts. Among other maps is a part of one that shows all the countries known in the middle of the fifteenth century, the work of a monk belonging to the Camaldolese convent of St. Michael in Murano. Architecture is well represented; palaces, halls of the guilds, and churches are there in abundance. Among the more interesting may be mentioned views of the ninth-century round bell-tower of Caorle; the exterior of the baptistery of Concordia; and the interior of the church, once the



## Art Books of the Month

cathedral, of Grado, a sixth-century building. In the chapter on the industrial arts there are reproductions of the *pala d'oro* in St. Mark's; of the *pala d'oro* in the church of Caorle, which was a cathedral till 1818; and of that in the museum of Torcello, which formerly belonged to the church, which, also till 1818, was the cathedral of that place. Among the illustrations of the popular feasts is a curious one of that on the Thursday before Lent, which had its origin in a twelfth-century attack on Grado made by the patriarch of Aquileia. He succeeded in his attempt, but was soon ousted by the Venetians, who took him and twelve of his canons prisoners to Venice. They were only released after they had consented to send annually to Venice twelve pigs and a quantity of flour. Later, a bull was added to the tribute; this and the pigs were slaughtered in the piazza, and their flesh sent to the prisoners in the city.

The illustrations, of which Mr. Molmenti and the publishers have been so lavish, are documents of the greatest value alike to the student of the history of Venice and to the student of her art. They alone would make the possession of this new edition a necessity. The publishers are to be congratulated on their enterprise, and they have a right to look for satisfactory results. The book should have a great success. It is a pity that so little is done to make the publications of the institute better known in this country.

E. B.

THE EDWARDIAN INVENTORIES FOR BEDFORDSHIRE. Edited by F. C. Eeles, F.S.A. Scot., from transcripts by the Rev. J. E. Brown, B.A. London and New York: Longmans, Green & Co. 1905. 5s. net.

THIS, the sixth volume of the 'Alcuin Club Collections,' will be very useful to the antiquary and the ecclesiologist. It contains the extant inventories for Bedfordshire made by the Commission of Edward VI in 1552, and also the Marian documents for the same county relating to the attempt to recover church property that had been privately embezzled or unlawfully made away with. Appendices contain the inventory of Woburn Abbey taken in 1537 by the commissioners of Henry VIII, and the return of defaced plate from Bedfordshire delivered into the royal jewel house in the Tower of London between June 1, 1553 and February 4, 1554.

The Edwardian inventories relate to fourteen parishes. As the editors remark in their introduction, these inventories cannot be taken as complete. Not only are many things of little or no pecuniary value probably omitted, but it is also the case that, before the commission was appointed, private persons had forestalled the government in carrying off church property. So far as the inventories go, some of the parishes seem to have

been poorly provided; but it must not be assumed that all the omissions are due to previous robbery. It is surprising, for instance, that cruets or flagons are nowhere mentioned, but it is hardly possible to suppose that all, or indeed any, of the churches were without them in the normal state of affairs. On the other hand the paucity of candlesticks is less surprising, since the use of candlesticks on the altar was not invariable. The fact that pyxes are mentioned in only three cases may be accounted for on the hypothesis that their use had already been discontinued. The omission of all record of stoles, maniples, and (with one exception) amices is more easily explained; the term 'vestment' means a set of Mass vestments, as the editors point out, and includes all the vestments used by the celebrant. Whether it ever includes the vestments of the deacon and subdeacon is doubtful; they are in one case expressly mentioned, and in another case a 'suit' of vestments is specified. The scarcity of surplices, rochets, and albs suggests that the clerk (or server) was by no means always vested.

The colours of the vestments suggest the Roman colour sequence; white, red, green, blue, and (in one case) black are the colours specified; and green predominates. If blue, as is almost certain, means a dark blue for use in penitential seasons, these are the colours of the Roman sequence. It need hardly be said that few of the churches have a complete set of colours, and the usual custom of using the best vestments on feasts and the old ones on ferial days probably largely prevailed. Nevertheless the occurrence of all the Roman colours and no others is unusual and interesting. Apparently there were no yellow vestments, for the term 'tawny,' which occurs in one instance, probably means a shade of red.

SEVEN ANGELS OF THE RENASCENCE. THE STORY OF ART FROM CIMABUE TO CLAUDE. By Sir Wyke Bayliss, K.B., F.S.A. London: Pitman. 10s. 6d. net.

SIR WYKE BAYLISS's intentions are admirable, but the method by which he works them out is too fanciful, too verbose, and too slipshod to deserve serious criticism. Though the exact date of Verrocchio's *Baptism* is unknown, he was certainly not an old man when he painted it; and the *Entombment* in the National Gallery was far from being Michelangelo's last painting. 'Arentino,' 'Rosetti,' 'de rigeur,' and the three misprints in the first line of Michelangelo's famous quatrain on the *Night* in San Lorenzo will serve as examples of minor inaccuracies. The book will not appeal to scholars, and even the long-suffering public has been accustomed to get its criticism in a far more coherent form, so that the *raison d'être* of the publication, which is well printed and illustrated, is not obvious. The amusing personal experience, related by Sir Wyke Bayliss on p. 147,



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of a Royal visit to the Elgin Marbles will, however, be new to many readers. 'These,' said the learned guide, 'are the Elgin Marbles.' 'Dear me,' replied the Royal lady, 'I always thought that marbles were round.'

TENNYSON'S POETICAL WORKS. Eyre and Spottiswoode. 1s. 6d. net.

A WONDERFUL specimen of typographical ingenuity. The publishers have succeeded in compressing Tennyson's work (excluding the later poems) into a volume that can be slipped into a ticket pocket, and have done it without using the impossibly small type which has made so many miniature volumes to be no more than curiosities. The secret of course lies in the fineness of the paper.

We have also received from Messrs. Frost and Reed, of Bristol, proofs of two large mezzotints recently published by them, namely, *Across the Moor*, an original plate by A. C. Meyer; and *Sea Melodies*, by Norman Hirst after Herbert Draper. The latter plate is a dexterous piece of work, since the polished surface of Mr. Draper's pretty picture must have been exceedingly difficult to render in mezzotint. Mr. Meyer's forcible composition really suits the medium better, but the effect will seem a trifle heavy to eyes that remember David Lucas's noble transcripts of Constable.

### BOOKS RECEIVED

- LITTLE BOOKS ON ART—JEWELLERY. By Cyril Davenport. Methuen & Co. 2s. 6d. net.  
SIENA. Part II. By Casimir Chłędowski. Bruno Cassirer Verlag. Berlin.  
COLLECTION PIERRE BARBOUTAU. Vol. I. R. W. P. de Vries, Editor. Amsterdam.  
ROSSETTI. By Ernest Radford. George Newnes, Ltd. 3s. 6d. net.  
PUVIS DE CHAVANNES. By Arsène Alexandre. George Newnes, Ltd. 3s. 6d. net.  
DRAWINGS OF J. M. SWAN, R.A. By A. L. Baldry. George Newnes, Ltd. 7s. 6d. net.  
DRAWINGS OF ROSSETTI. By T. Martin Wood. G. Newnes, Ltd. 7s. 6d. net.  
JOHN EVERETT MILLAIS. By John Guille Millais. Methuen & Co. 7s. 6d. net.  
OLD OAK FURNITURE. By Fred Roe. Methuen & Co. 10s. 6d. net.  
SEVEN ANGELS OF THE RENAISSANCE. By Sir Wyke Bayliss, K.B. Sir Isaac Pitman & Sons, Ltd.  
RAPHAEL. By Julia Cartwright. Duckworth & Co. In cloth 2s. net., leather 2s. 6d. net.  
DUVAL'S ARTISTIC ANATOMY. Revised and Amplified by A. Melville Paterson, M.D. Cassell. 5s. net.  
THE TALE OF MRS. TIGGY-WINKLE. By Beatrix Potter. Frederick Warne & Co. 1s. net.

### MAGAZINES RECEIVED

The Kokka (Tokyo). L'Art (Paris). La Rassegna Nazionale (Florence). Die Kunst (Munich). Le Correspondant (Paris). De Nederlandsche Spectator ('s Gravenhage). Onze Kunst (Amsterdam). L'Arte (Rome). Gazette des Beaux-Arts (Paris). Revue de l'Art Chrétien (Lille). La Chronique des Arts et de la Curiosité (Paris). The Monthly Review. The National Review. The Fortnightly Review. The Nineteenth Century and After. The Contemporary Review. The Independent Review. The Rapid Review. The Review of Reviews. The Quarterly Review. The Edinburgh Review.

### CATALOGUES, ETC., RECEIVED

- COLLECTION WERNER DAHL DE DUSSELDORF. Tableaux Anciens (catalogue). Frederick Muller & Cie. Amsterdam.  
COMMENT ET POUR QUOI LA FRANCE DOIT RENONCER À L'ALSACE-LORRAINE. By Leon Bollack (pamphlet). Librairie A. Taride, Paris. 1 franc.  
TWENTY-NINTH ANNUAL REPORT PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. Philadelphia, 1905.  
KATALOG LXIX VON LUDWIG ROSENTHAL'S ANTIQUARIAT. Munich.  
INCUNABULA XYLOGRAPHICA ET CHALCOGRAPHICA. Ludwig Rosenthal. Munich (catalogue).  
BULLETIN OF THE PENNSYLVANIA MUSEUM. No. 12. October. Philadelphia.  
BROCKHAUS, KLEINES KONVERSATIONS-LEXIKON. Part I. F. A. Brockhaus. Leipzig.  
LUDWIG ROSENTHAL'S ANTIQUARIAT. Katalog III. Munich.  
INCUNABLES ESPAGNOLS. Katalog III. Ludwig Rosenthal. Munich.  
KIEGEN-DRUCKE UND BIBLIOGRAPHIE DER VOR 1501. Gedruckten Bucher. Katalog cv. Munich: Ludwig Rosenthal.

### RECENT ART PUBLICATIONS<sup>1</sup>

#### ART HISTORY

- BAYLISS (Sir W.). Seven Angels of the Renaissance. The Story of Art from Cimabue to Claude. (9 × 6) London (Pitman), 10s. 6d. net. 40 plates.  
SALTER (E. Gurney). Franciscan Legends in Italian Art. (8 × 5) London (Dent), 4s. 6d. net. Illustrations.  
SCHUSTER (E.). Kunst und Künstler in der Fürstenthümern Calenberg und Lüneburg in der Zeit von 1636, bis 1727. (9 × 6) Hanover (Hahn), 3 m. 15 plates.  
DRESDNER Jahrbuch, 1905. Beiträge zur bildenden Kunst. Herausgegeben von K. Koetschau und F. von Schubert-Soldern. (12 × 9) Dresden (Baensch), 12 m.  
An illustrated volume of essays (208 pp.) upon various works of art at Dresden, Dresden art and artists.  
WEISSMAN (A. W.). Documents classés de l'Art dans les Pays-Bas du x<sup>me</sup> au xix<sup>me</sup> Siècle. (18 × 12) Haarlem (Kleinmann), 5s. per part (6 phototypes).  
Continuation to J. J. van Ysendyck's work; 24 pts. each containing 6 plates.

#### ANTIQUITIES

- MORGAN (J. de). Délégation en Perse. Recherches archéologiques, 2<sup>me</sup> série. (13 × 11) Paris (Leroux), 50 fr.  
Continuation of the volume upon the Susa excavations, published in 1900; 200 pp. and 30 plates, principally jewellery, bronzes, etc.  
MILANI (L. A.). Monumenti scelti del R. Museo Archeologico di Firenze. (13 × 10) Florence (Seeber), 15 l. pt. 1. With 6 phototype reproductions of Greek vases, sculpture, etc. (25 × 18) Complete in 10 parts.  
DE WAAL (A.). Roma Sacra. Die ewige Stadt in ihren christlichen Denkmälern und Erinnerungen alter und neuer Zeit. (10 × 7) Munich (Allgemeine Verlags-Gesellschaft), 14 m. 535 illustrations.  
I Monasteri di Subiaco, I P. Egidi: Notizie storiche; G. Giovannoni: L'architettura; F. Hermanin: Gli affreschi. H. V. Federici: La biblioteca e l'archivio. 2 vols. (11 × 8) Rome (Ministry of Public Instruction). 75 illustrations.  
COX (Rev. J. C.). Canterbury, a historical and topographical account of the city. Illustrated by B. C. Boulter. (8 × 5) London (Methuen), 4s. 6d. net.  
Churchwardens' Accounts of St. Mary the Great, Cambridge, from 1504-1635. Edited by J. E. Foster. (9 × 6) Cambridge (Deighton, Bell, for the Cambridge Antiquarian Soc.); London (Bell), 21s.  
GLASSCOCK (J. L.). The ancient crosses of Stortford. (10 × 6) Bishop's Stortford (Boardman), 2s. 6d. 5 plates.

#### BIOGRAPHICAL WORKS AND MONOGRAPHS

- PELTZER (A.). A Dürer und Friedrich II von der Pfalz (10 × 7) Strasburg (Heitz), 3 m. 56 pp., 3 phototype plates. 'Studien zur deutschen Kunstgeschichte'.  
PASTON (G.). B. R. Haydon and his Friends, a study in biography. (9 × 6) London (Nisbet), 12s. 6d.

<sup>1</sup> Sizes (height × width) in inches



## Recent Art Publications

- SKIPTON (H. P. K.). John Hoppner. (6 × 4). London (Methuen's 'Little Books on Art'), 2s. 6d. net. 41 plates.  
 BOULTON (W. B.). Sir Joshua Reynolds, P.R.A. (9 × 5) London (Methuen), 7s. 6d. net. 49 illustrations.  
 HAACK (F.). Hans Schüchlin der Schöpfer des Tiefenbronner Hochaltars. (10 × 6) Strasburg (Heitz), 2 m. 50. 4 phototype plates.

### ARCHITECTURE

- Les Mosquées de Samarcande Fascicule I: Gour-Emir. (30 × 22) St. Petersburg (Commission Impériale Archéologique).  
 Architectural drawings and colour reproductions of the decoration of the tomb of Tamerlane. 18 plates and historical sketch.  
 STIEHL (O.). Das deutsche Rathhaus in Mittelalter in seiner Entwicklung geschildert. (12 × 9) Leipzig (Seemann), 187 illustrations.  
 SCHULZ (F. T.). Der Hirschvogelsaal zu Nürnberg. (8 × 5) Nürnberg (Schrag), 12 plates.  
 SOYEZ (E.). Monuments de Saint Martin à Amiens. (10 × 8) Amiens (Yoert & Tellier).  
 Studies upon the churches of St. Martin aux Jumeaux (the Celestines), and St. Martin aux Bourg. 3 plates.  
 HOFMANN (T.). Bauten des Herzogs Federigo di Montefeltro als Erstwerke der Hochrenaissance. (12 × 16). London (Grevel), 100 m.  
 A survey of the middle Renaissance buildings of the duchy of Urbino. 109 pp. 451 illustrations, mostly in phototype.

### PAINTING

- MAHLER (A.). Paintings of the Louvre; Italian and Spanish Schools. In collaboration with C. Blocker and W. A. Slater. (8 × 5) London (Hutchinson), 6s. net. Illustrated.  
 HANDZEICHNUNGEN alter Meister der vlämischen Schule. Serie I. (17 × 12) Haarlem (Kleinmann); part I (8 plates), 4 m.  
 Phototype reproductions of the South Netherlandish masters' drawings in the British Museum, Louvre, Teyler collection (Haarlem), Boijmans Museum (Rotterdam), etc. Series I. Complete in 8 parts.  
 ZIMMERMAN (H.). Zur Ikonographie des Hauses Hapsburg, I.  
 DIMIER (L.). Die französischen Bildnisse in der Porträtsammlung des Erzherzogs Ferdinand von Tirol. (Jahrbuch der kunst historischen Sammlungen des allerhöchsten Kaiserhauses, XXV. pt. 4.) Vienna (Tempusky).  
 The first article is an important contribution to the history of the portraits of Maria Anna, consort of Philip IV of Spain. 57 illustrations, including photogravures and phototypes.

- HOLROYD (Sir C.). The National Gallery of British Art (The Tate Gallery). (15 × 10) London (Cassell), 12s.; with leather back, 15s. Illustrated.

### FURNITURE

- ROE (F.). Old Oak Furniture. (9 × 5) London (Methuen), 10s. 6d. net. Illustrated.  
 Kgl. Museen zu Berlin. Vorbilder Hefte aus dem Kgl. Kunstgewerbe Museum. Heft 32 and 33. Stuehle (parts 3 and 4). Text von G. Swarzenski. (19 × 3) Berlin (Wasmuth).  
 Each part contains 15 phototype plates.

### BIBLIOGRAPHY

- SLATER (J. H.). How to collect Books. (9 × 5) London (Bell), 6s. net. Illustrated.  
 PELLECHET (M.). Catalogue général des Incunables des Bibliothèques publiques de France. Tome II. Biblia Pauperum—Commandements. (Edited by M. L. Polain.) (10 × 7) Paris (Picard).

### MISCELLANEOUS

- AMBROSOLI (S.). Atlantino di Monete Papali moderne. (6 × 4) Milan (Hoepf), 2 l. 50.  
 Supplementary to the works by Cinagli and Vitalini. 200 illustrations.  
 DAVENPORT (C.). Jewellery. (6 × 5) London (Methuen), 2s. 6d. net. 'Little Books on Art.' Illustrated.  
 Exposition de Liège, 1905. Les Dentelles de Belgique au Palais de la Femme. (18 × 13) Paris (Schmid), 32 phototype plates.  
 BRINCKMANN (J.). Japanische Netsuke und Kagamibuta. (9 × 5) London (privately printed).  
 A catalogue of Mr. Alfred Beit's collection, by the Director of the Hamburg Museum. 32 pp.  
 RULAND (C.). Radierungen Weimarischer Künstler: I. F. Preller; II. C. Hummel. (10 × 6) Weimar (Böhlau), 1 m. each.  
 RÉCY (G. de). The Decoration of Leather. From the French, by M. Nathan. (9 × 6) London (Constable), 7s. 6d. net. Illustrated.  
 MEYER (A. B.). Studies of the Museums and kindred institutions of New York City, Albany, Buffalo and Chicago, with notes on some European institutions. (10 × 6) Washington (Smithsonian Institution). 280 pp., illustrated.  
 VOSS (G.). Grabdenkmäler in Berlin u. Potsdam, Ende des 18 u. Anfang des 19 Jahrhunderts. (13 × 9) Berlin (Baumgärtel), 30 phototypes.

## ART IN AMERICA

EDITED BY FRANK J. MATHER, JUNR.

### A STATUE OF TREBONIANUS GALLUS

THE interesting example of Roman iconic sculpture reproduced on page 149—a nude bronze statue 8 ft. high—has recently been acquired by the Metropolitan Museum of Art. It formerly bore the arbitrary title of 'Julius Caesar,' and the scanty references to it in archaeological literature are under that name; there can, however, be no doubt that the subject is the notorious Trebonianus Gallus, the degenerate Notorian of the third century A.D., who is chiefly remembered for the dishonourable peace he made with the Goths upon the death of his predecessor, Trajanus Decius. Comparison with the authentic coins bearing his image establish the identity of the subject conclusively.

Although this curious work has hitherto escaped the notice of most writers, for reasons which will presently be manifest, nearly a hundred years have passed since it was brought to light in the course of some excavations conducted at Rome under the

direction of Count Nicolas Nikitch Demidov. The diggers found it in several pieces in the middle of a large hall near the site of St. John Lateran. With the rest of Demidov's belongings it fell in 1828 into the possession of his son, afterwards prince of San Donato, who, twenty years later, gave it to Count A. de Montferrand, the architect. Montferrand carried it with him to St. Petersburg, and after his death it was held by his heirs for about a quarter of a century. In the meantime it had fallen to pieces, and no attempt was made to repair it until it was acquired by a firm of dealers in Paris, who at once placed it in the hands of M. Penelli. The result was deplorable, and so chagrined was the owner that he made no attempt either to dispose of it or to undo the damage done. So for another quarter of a century it continued in seclusion.

Two years ago it was found again, and removed for examination from the shed where it had been packed. It showed the result of inadequate re-





BRONZE STATUE OF THE ROMAN  
AUGUSTUS, 5 FEET HIGH  
ROMAN, THIRD CENTURY A.D.  
NOW IN THE METROPOLITAN  
MUSEUM OF ART, NEW YORK







storation. Portions of the back, legs, and abdomen had been blindly transposed, and so conscious was the restorer of his own shortcomings that in the event he had covered the whole bronze with a heavy coating of paint and cement by way of concealing defective workmanship. To the practised eye, however, the damage was less real than it seemed, for, as nothing but cement had been used in putting it together, it was only necessary to take it to pieces and rebuild it. This task was entrusted to M. André, the restorer of the bronze Hermes from Antikythera, who found that an almost complete reconstruction was possible, since nothing was missing save a few square inches of the torso. A bronze corona, obviously a recent addition, has been rejected.

The virtual disappearance of this curious example of Roman portraiture for more than half a century accounts sufficiently for the silence of most writers who have touched upon matters relating to such works. B. von Köhne described it in a communication read before the Archäologische Gesellschaft, 4 May, 1852 (vide *Arch. Ztg.* 1852, Anz. p. 187). It was reproduced in the *Mémoires*

de la Société Impériale d'Archéologie in the same year and again in an extract from that publication, issued separately under the title 'Description des objets les plus remarquables de la collection de M. A. de Montferrand' (St. Petersburg, 1852). None of the later writers seem to have been acquainted with it at first hand. Bernoulli mentions it in his 'Römische Ikonographie' (vol. i. p. 165) as an *angebliche Statue des Caesar*, and Mr. Frank Jesup Scott alludes to it in his 'Portraits of Julius Caesar' as 'credited to the private collection of A. de Montferrand.' M. Salomon Reinach includes it in his 'Répertoire de la Statuaire Grecque et Romaine' (Tome II. p. 571), but evidently depends for his information on the monograph published at St. Petersburg.

THE Twenty-Ninth Annual Report of the Pennsylvania Museum and School of Industrial Art is an interesting record of the good work which is being done at Philadelphia, especially in the matter of ceramics, textiles, and metal work. The report is well arranged and admirably illustrated.

## ART AFFAIRS IN GERMANY

IT is at the museum at Boston, I believe, where the trustees have long ago set up the rule, that bequests and donations will be taken into consideration only in case they are made without restrictions. Most of the donors and benefactors probably have no idea of the worry and trouble some of the 'conditions' cause which they tag on to their bequests. One of the most frequent and most unhappy among these conditions is the one 'that this collection must remain intact and be exhibited in its entirety and as a distinct collection in the museum.' This is bad enough when paintings are in question: when it refers to collections of prints or of *objets de vertu* the condition imposed simply robs the gift or bequest of all its value. People who are magnanimous enough to make important gifts should also be liberal-minded enough to leave to the authorities in charge the matter of handling the gift in a way so as to benefit the public most. An imposed restriction of this kind has just been the cause of a most serious misfortune to the municipality of Frankfort-on-the-Main.

The Städel Museum there is not the equal of the galleries at Berlin, Dresden, and Munich, but its position among the collections of the second rank is an important one. Only a few weeks ago it was brought to everyone's notice by the fact that the director there, Professor L. Justi, had succeeded in effecting the purchase of Rembrandt's *Blinding of Samson*, which was up till then one of the finest pictures in the Schönborn Gallery at Vienna. Old paintings of this importance do

not often change hands nowadays. In the wake of this success came the news that Justi had called a sort of Museum Support Society into existence (such as are attached to the Berlin and Munich Museums), and that henceforth the respectable sum of £6,000 would be annually held at the disposal of the director to purchase works of art with. However, all has come to nothing in the end, for the trustees discovered a clause in the will of the original founder forbidding the establishment provided for by his bequest to enter into any relationship or become in any way allied with another institution or art incorporation of whatever kind. Justi has already left Frankfort in disgust at seeing his endeavours thus baffled, and has accepted the perpetual secretaryship of the Berlin Academy. Thus in addition to being precluded a benefit the city of Frankfort has suffered a loss by the departure of a most able and active official, all on account of a stupid 'condition' appended to an otherwise splendid gift.

The museum at Bremen, which, like the one at Frankfort-on-the-Main, is neither a state nor municipal institution, has just received 70,000 modern prints as a bequest from the late H. H. Meier, jr. Mr. Meier began to collect at a time when modern black-and-white work was to be had for a song; when Méryon, for example, had to run about for hours before he could find someone who would buy a proof for five francs. But it was not always the men of Méryon's stamp that Mr. Meier met in his search. His aim was a universal one. He entertained the plan of collecting all the etched



## Art Affairs in Germany

work produced in modern times at a date when there was still the possibility of encompassing such a large scheme. His collection was to furnish the material for a continuation of Andresen's 'Peintre-graveur,' which he proposed writing, and which, had he written it, would have become a conscientious counterpart to Beraldi's haphazard and (for the purposes of the collector) practically useless ten-volume work. With this extensive programme on his hands, Mr. Meier was particularly keen on husbanding his means well. He bought up several printers' stock-in-hand—upon their dissolving their firm—for instance Bouwens, at Brussels, and thus obtained a mass of material, good and bad, for very little money at a time. His collection is strong in *early* Hadens and early Legros; but when these artists began to become famous, so that their etchings went up in the market, Mr. Meier collected them more leisurely. Thus, too, his early Whistlers are good, but the later ones, which were published at high prices, are missing. Generally speaking, his collection of English work does not stand comparison with his French, for the very reason that the latter is so much cheaper on an average. It is due to Mr. Meier to say that he was very alert and quick to find out talent in the particular field of art which was his hobby long before the general public found it out. To this circumstance he owed the existence of one of his finest treasures, his magnificent collection of Max Klinger's works. There is only one other collection, that at the Dresden Print Room, which can vie with it. But the collection of Mr. Meier shone in all its pristine freshness and beautiful quality of the impressions, whereas the proofs at Dresden have been looked at and handled by thousands of visitors, and this has caused them to deteriorate. There is no protection in the way of mounting a print that you can give it which has any effect against such wear and tear.

The Kunstgewerbe Museum at Berlin has just incorporated the Grisebach bequest of a fine library. Mr. Grisebach was an architect who collected these 1,850 volumes with an eye only to the book as a thing of beauty, not to the literary value of the text. There are about 250 incunabula, showing the art of book-making during the fifteenth century, and the collection offers selected specimens of the typographer's and decorator's craft of every period from then onward down to our own time. The owner published some years ago, in limited edition, a catalogue of his collection, and this itself was beautifully produced.

A German gentleman living in London has made a gift of £10,000 to the Kunsthalle at Hamburg, with which to buy portraits of notable Hamburg citizens and pictures of the town and its surroundings. It has been one of the pet hobbies of the director at this place, Lichtwark, to

further, by means of art, the interest taken by the people in their immediate surroundings, and, secondarily, to thus call forth a new local school of art if possible. The donation will help him to forward the collection of pictures of this kind already begun. At present four of our most important painters, Kalckreuth, Trübner, Liebermann, and Slevogt, have been commissioned to do paintings paid for out of this money.

Menzel's *Ballsooper* has been bought for the National Gallery at Berlin. The price was £8,000. This and the £6,000 paid for his *Piazza d'Erbe, Verona*, which the Dresden Gallery received as a gift last year, show to what a height Menzel prices have risen. Sketches for which £4 or £5 were paid Menzel some years ago, are now offered for sale by the present owners at £400-£500. What is to become of the mass of drawings, etc., found in Menzel's studio upon his death has not been decided upon as yet. Should the Prussian Government in the end fail to buy it in its entirety as a nucleus for a Menzel Museum, it will probably be thrown upon the market, and then these prices will of course fall.

Upon the 1st of November an 'Ephesus Museum' is to be opened in Vienna as a counterpart to the 'Pergamon Museum' in Berlin. It will display for the first time all the material that the Austrian archaeologists have excavated in Ephesus. In the same town this season's auctions were opened by Gilhofer and Ranschburg's putting up the Trau collection for public sale. The printed books of the fifteenth century constitute one, the illuminated MSS. from the eleventh to the sixteenth century another, of the most important features of this collection. It is an exceedingly strange coincidence that just at the same time a second still more important collection of illuminated MSS. should appear on the market. This is the famous T. O. Weigel collection, which had already been prepared for public sale in the year 1898, but was withdrawn at that time, and has now been bought by Karl Hiersemann of Leipsic, who is sending out the old catalogues with a price list attached. The splendidly illustrated catalogue was prepared by several of the first authorities on the subject of old manuscripts. The prices mount up to the sum total of £15,115.

This alone indicates the importance of the collection. It was formed by the same man whose wonderful treasures in the way of incunabula, block books, and early engravings constituted the substructure for the well-known two-volume publication 'Die Anfänge der Druckerkunst in Bild und Schrift,' by Weigel and Zestermann (Leipsic, fol. 1866). They were sold in 1872 and fetched in those days of cheap prices, and in spite of the hard times, just after the war, the sum of £12,300.

H. W. S.









Emery Walker Photo

*Aguae Albulae*  
*From the Painting by Richard Wilson, R.A.*



# HOW GREEK WOMEN DRESSED

BY PROFESSOR G. BALDWIN BROWN

## PART I

**I**N the present and in a succeeding article it is proposed to deal with some points of artistic interest connected with the Greek female dress of the classical period.

There was no difference in principle between Greek male dress and that of the women. In the case of the latter some minor additions, such as veils, were sometimes worn, but essentially the female dress, like the male, consisted in two garments, either or both of which could form the costume, and which correspond roughly to tunic and mantle.

It is recognized that in many cases both the upper and the under garment were plain rectangular pieces of stuff folded round the body, and held in their place either by the nature of the cast, or by temporary fastenings, and it is the argument of these articles that this is true of the normal Greek costume, not only in many cases, but in all; so that, if we put aside certain rare and exceptional appearances, all the forms of Greek dress found on the monuments can be produced without the aid either of scissors or of needle and thread.

The mantle varied in size, and was worn in many different fashions, enveloping the whole or only part of the person, and sometimes merely draped, but at other times fastened with a brooch of some kind like a Scottish plaid. In one form of it, that of the *chlamys*, a military cloak affected especially by youths, it was quite small, and was clasped on the shoulder or at the neck. The ampler mantle worn by older men and by ladies, and often called *himation*, was large enough completely to envelop the person. It was generally worn unbrooched. Illustrations of the methods of its use, some of which present difficulties, will be given in the succeeding article.

The tunic must not be regarded as merely an undergarment, like a modern shirt or shift. It was intended in itself to serve all the purposes of dress, save where special protection of the person was desired. It could be coloured and artistically adorned, had showy fastenings, and was completed and rendered serviceable by a girdle. It corresponded to the Latin *tunica*, and the English form of this word is the most suitable term by which to denote it.

The monuments show us tunics of two distinct kinds. One is evidently of thicker stuff than the other and falls into larger folds. It is worn shorter and without sleeves, or without any part of it covering the arms, and is sometimes open on one side. The other falls into multitudinous crinkly folds, as would be the case with a thin fabric of ample dimensions. It descends below the feet and generally covers the arm, or at any rate the upper part of it, with a full sleeve. A girdle is, or may be, worn with either dress, and in addition the latter kind is sometimes confined over the bust and under the arms by secondary bands. The one seems to be woollen, the other is evidently of a fine linen or cotton fabric, and they appear generally to answer to the traditional distinction which archaeologists have drawn between the Doric and the Ionian tunics.

It is customary among scholars who have given attention to this subject to assume that, while the Dorian tunic was merely draped round the figure, the Ionic garment was shaped and sewn. This is inferred partly from its fully developed sleeve, which it is supposed could not be made without the scissors, and partly from a certain passage in Herodotus, on which has been based the theory that any vestment fastened without the use of long pointed pins must be closed by the needle and thread. Experi-



## *How Greek Women Dressed*

ments, however, made with actual drapery upon a model or a lay figure, show that the fully developed sleeve, even reaching to the wrist, can be perfectly well formed by the proper manipulation of a rectangular piece of stuff, while there are several ways of fastening a dress that do not involve the use of long pointed pins. In No. 1, Plate I, for example, the model is draped in a rectangular piece of fine lawn, measuring about 5 yards by 2, and this is arranged on the model's left hand in the Doric fashion, on her right in that which would be termed Ionian. On the one side we see the sleeveless Dorian tunic reaching only to the feet, with the reduplication over the chest, and the arched line of the so-called 'κόλπος,' or fall-over of the dress, where it is pulled up through the girdle. It is 'σχιστός,' or open at the side, so that the wearer may be described in the word used of the Spartan maidens as 'φαινομένης,' 'shewing the thigh.' On the other side, beyond the garland which masks the change in the cast, the robe is draped Ionian fashion, with the superfluity of length that is expressed by the term 'έλκεχίτωνες,' applied to the Ionians in the Homeric Hymn to Apollo. To allow of this 'trailing on the ground,' the robe, though girdled, is not drawn up through the zone. Along the arm it is draped in a full sleeve to the wrist.

No. 2, Plate I, shows the two fashions in two distinct dresses worn at the same time, and each made from a rectangular piece of stuff. We see here, too, side by side the most ample and the scantiest female costumes found on the monuments. The principal figure, suggested by one on the sculptured drum from Ephesus in the British Museum, is draped in two tunics, a 'Doric' one worn over the thinner but more ample 'Ionic,' and a himation is furthermore being attached to her shoulders by her handmaid, who is herself attired in the costume of the girl runner in the Vatican, with a small rectangular piece of

stuff tied by two corners on the left shoulder and open at the side. The method by which the draperies on the principal figure are produced will be understood from the series of studies which follow, and it will be seen from these that, whatever be the fashion of wearing the dress, it is in all essentials one and the same, and it may be added is always characteristically and charmingly Greek.

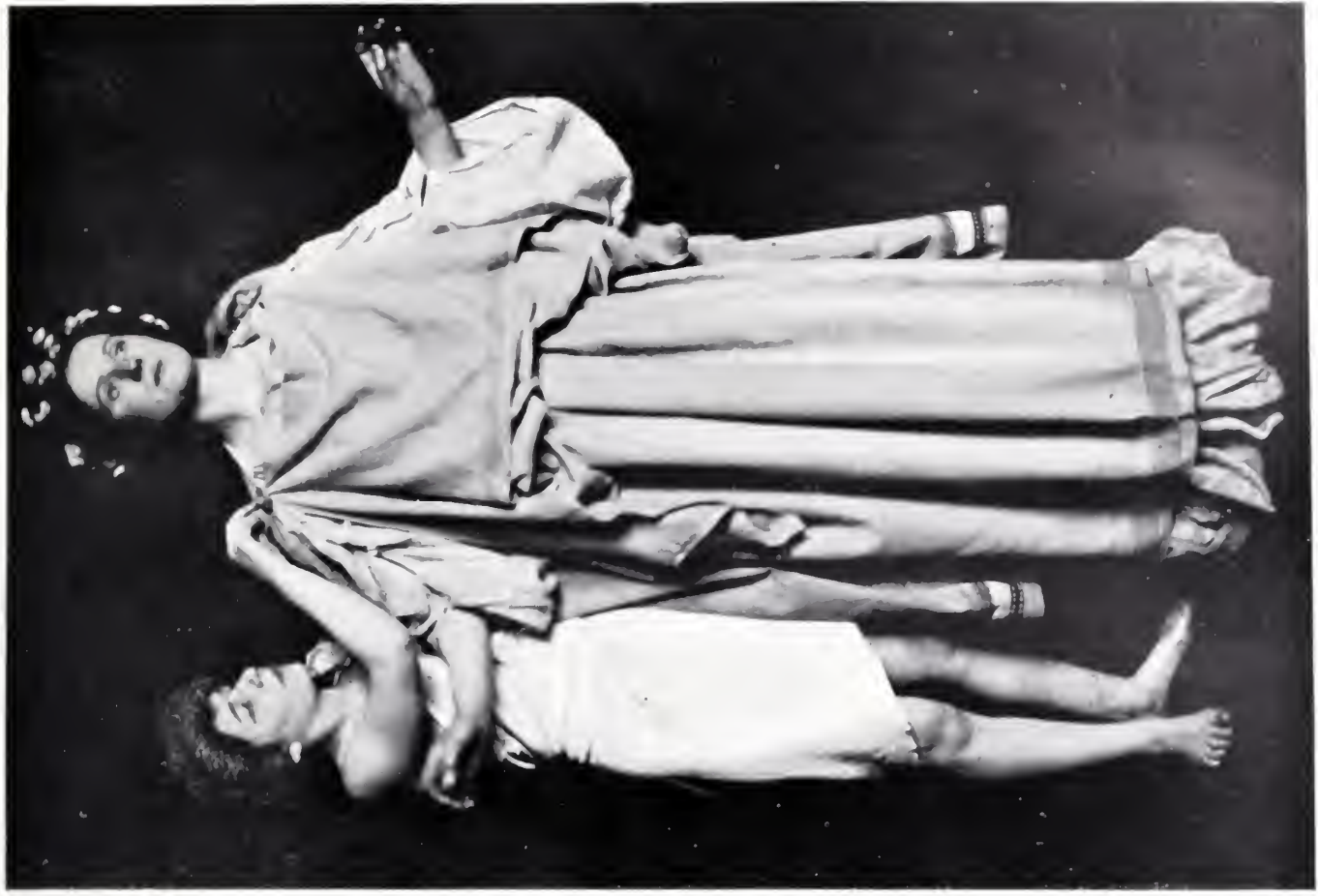
The Greek dress is indeed one of the typical products of the Hellenic genius. It exemplifies better than almost anything else the capacity of this gifted people for producing the most beautiful effects by the simplest means. The stuff itself was simple and cheap, and in many cases was the product of the household loom, at which, like Penelope of old, the lady of the house sat at work amidst her handmaids. It might be dyed, especially when it was of wool, any desired colour, and be decked with a figured border woven into (not embroidered on) the fabric, but it was not brocaded or patterned all over, and still less made stiff and heavy with gold. Just as the exquisite Greek jewellery depended for its effect solely on the artistic manipulation of thin plates of gold, and was careless of the pomp of gems, so the evenly woven soft homogeneous web of fine wool or flax was taught to fall with a lovely play of lines, and with contrast of broadly-treated with detailed passages, intrinsically beautiful and at the same time nicely adjusted to the artistic purpose of assisting the expression of the form beneath.

It is, moreover, one of the most valuable results of the experimental study of Greek dress that it brings out into the clearest light the truth to nature of the monuments. This applies more particularly to the finest of these, such as the female figures from the pediments of the Parthenon. There is, indeed, a curious realism here in the rendering of the character and details of dress. As is the case with the anatomy of the nude





NO. 1



NO. 2







## How Greek Women Dressed

figures, there is evidence in the draped ones of that fresh outlook on nature, that alacrity in seizing on every little unexpected accident, which characterizes the modern artist. The same thing is to be observed in the paintings by Michelangelo on the vault of the Sistine, the only existing works in figure design comparable with the Parthenon pediments. In both the sublime idealism of the creations as a whole is tempered with a quite modern actuality in the details, which gives vigour and life to the artistic effect. In one of those flashes of real aesthetic insight, which, putting Lucian aside, are so rare in ancient literature, Plutarch writes of the eternal youth that blooms on all the art of the Periclean Age. This freshness of effect is partly due to a naturalism in details that never descends to prosaic realism, and the curious variety observable in the forms and methods of arrangement of the dresses, with their girdles and bands, is a case in point. For by manipulation of these the robe could be left loosely streaming or girded close, and its length could be adjusted to the taste or occupations of the wearer. It might leave the arms entirely free, or drape them to the wrist, and all these modifications were produced by merely fastening or unclasping a brooch, or tying or unloosening a band. It should also be noted at the same time that this simplicity was not anything obvious or *banal*. On the contrary, there are appearances which have proved formidable stumbling blocks to scholars, and which cannot be explained merely by the light of nature or from Pollux. Actual experiment will generally reveal the secret, and when we see how it is done—but not till then—it appears self-evident.

The size and shape of the piece of stuff required to form an average Greek female tunic are approximately those of an Indian Chuddar shawl that will measure some 4 yards by 2, while the texture of such a shawl, of fine woollen fabric, renders it

very suitable for the purpose. The lady who is to be robed by the aid of her attendant (No. 3, Plate II) holds the piece of stuff about 30 inches from the end, while the handmaid, grasping it at the same distance from the other extremity, will bring it round at the back as in No. 4, and will attach it on the lady's right shoulder, where her hand is holding the front portion of the stuff. A corresponding attachment is then made on the other shoulder (No. 5), and the dress, as regards its essential purpose of covering and protecting the body, is already complete. In the matter of these attachments, however, certain details of importance have to be attended to. Wherever two portions of the stuff are brought together, there must be a certain fullness produced by a box-pleat or by gathers, and on this depends a good part of the richness in the folds of the resultant costume. In the case of the plain sleeveless tunic, like that worn by the two ladies in the archaic relief from Pharsalus in the Louvre, the gathering of the stuff together at the points of attachment is very marked, and the richness thus produced at the sides contrasts effectively with the plainer fall over the front of the figure. In practice it will be found that 7 or 8 inches of the material must be gathered in in this way, and a box-pleat, though not, perhaps, exactly classical, gives very readily the required effect. The same is the case with the attachments on the arm, which drape the stuff into the form of a sleeve. In archaic sculpture the gathering in of the fabric at each point is indicated by three or four converging wavy lines; but in advanced work, such as the reclining *Pate* from the Parthenon, the thin linen web is drawn together in a fan-like arrangement of delicately carved crinkly folds. A Greek dress fastened without attention to this detail will never show the needful richness. The nature of the fastenings themselves will be considered in the subsequent article.



## *How Greek Women Dressed*

Another simple precaution that must be taken results in one of the most charming features of the dress. It will be noticed in almost all draped female figures of mature Greek sculpture that the top of the dress in front over the bosom is not straight, but a little full. Lady Evans, in her book entitled 'Greek Dress,' remarks on the feature :

'At the finest period a pleated fold occurs in the front of the neck . . . but how this was produced is not very clear. It may have been secured by pinning.'

As a fact the pretty detail produces itself in the most natural manner possible as a consequence of the simple device of allowing a little more stuff between the shoulder fastenings in front than at the back. This little overplus of 2 or 3 inches makes the stuff wave and fall over upon the bosom in dainty ripples, of which the Greek artist took the fullest advantage.

The dress as now draped on the figure is still open at one side, and it is also far too long for use. No. 6 shows the wearer, mounted for the purpose on a stool, holding out the dress on both sides, so that the full width of it is visible. Attention should for the moment be confined to the side where the fingers hold the corners of the drapery, and the other side must be assumed to correspond. Let us suppose now the dress to be let fall from both hands as shown in No. 7, where a girdle is also seen passed round the waist. Since in No. 6 the distance between the point of attachment on the wearer's right shoulder and the bottom corner of the drapery on the ground to the left of the illustration is greater than the direct vertical distance from the shoulder to the floor, it follows that when loosed from the hand the stuff will fall, as in No. 7, lower at the sides than in the middle, and the bottom line of the robe, as the wearer stands on the stool, takes the form of an arch. Now to bring the dress into a serviceable shape for wear

it must be shortened, and with this intent it is drawn up through the girdle and suffered to fall over in a kind of roll that is called *κόλπος*. It is obvious that in order to secure a level line at the ultimate bottom of the robe, it must be pulled up more at the sides than in the front, and as a consequence will hang over to a greater depth. This results in that arched line of the *κόλπος* over the hips which reproduces the line at the bottom of the freely hanging robe in No. 7, and is familiar on the monuments, as in the case of the Vatican Caryatid given in No. 8. The appearance of this arch over the hips has proved puzzling to some of those who have concerned themselves with the Greek dress, but its explanation is as simple as that just given of the 'pleat' at the top of the dress in front. It must be noted that it is only when the dress is full that this arch will appear. If it be scanty, so as only to go round the figure without much to spare, the line of the *κόλπος* must be straight, and we see it as such in earlier work, such as the standing figures from the pediment at Olympia.

At the back it seems to have been the custom to pull the dress up through the girdle to a less height, and in this way to produce a sort of train, which must have greatly improved the look of the robe when worn by a figure in movement. No. 9 shows the dress as far as it has now been carried, and such a costume was at any rate sufficient for the goddesses Hera and Athena, who sit draped in this fashion in the assembly of the gods on the Parthenon frieze.

The dress as now constituted lacks one element observable in the front view of the Caryatid in No. 8. It will be seen there that part of the material is folded over at the top and falls at the front and at the back as far as the waist. The lower edge of this, which is single, is easily to be distinguished from the double roll which falls over when the robe is pulled up through





NO. 3



NO. 4



NO. 5



NO. 6



NO. 7



NO. 8



NO. 9



NO. 10



NO. 11



NO. 12







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the girdle; but it follows the same arched line as the latter, because at the sides the length is not merely the perpendicular depth of the fall which we see in front, but the whole 30 inches or so from the shoulder attachment to the outer corner of the stuff where the figure is holding it in No. 6. To keep these ends clinging closely to the form the corners are weighted, and this can often be seen on the monuments. On the other side of the figure, where the dress is not open but is folded round, the material forming the fall passes under the arm in a sort of bag.

This turning over of the stuff, for which extra length must be allowed, may have been due to the desire to obtain additional warmth over the upper part of the body. No. 11 shows it complete; the fact that it is not sewn up on the open side being demonstrated by the exposure of the limb. The dress may, however, be sewn up along the whole length of the open side without thus involving any alteration of its arrangement. What must seem to us a defect in the dress still remains, and this is the exposure of the flank under the arm between the shoulder and the girdle. This unfits the dress for fancy use in modern days, and must, one would think, have counteracted entirely the effect of the reduplication of the stuff over chest and back by giving admission to the cold. The sewing up of the open side makes no difference here, as it is the top of the dress, not the upper part of the long side, that is open; and the aperture is just as apparent on the side where there is no seam, as on the attendant in No. 5.

The inconvenience in question is at once removed when the dress is fastened along the arm in the manner of a sleeve. Such fastenings are shown in No. 10, and the completed result on the right side of

No. 12, while a reference back to No. 6 will show, what must never be forgotten, that when a sleeve is used the arm or hand will always issue out of the top of the dress; never out of the side. A sleeve of this kind cannot conveniently be worn with the fold-over, or, as Boeblau wishes us to call it, the *ἀπόπτυγμα*, as this would always be flapping over the arm when extended or moved. With the simple dress of No. 9 however there is no difficulty; but the use of the sleeve necessarily modifies the double fall of the dress as it is pulled up through the girdle. The superfluity of stuff at the sides, which gave the arched line of the fall, is now required for the sleeve, as it is essential that there should be fullness enough under this to allow the arm to move freely. It is therefore drawn up as far as possible through the girdle, and hangs in ample folds under the arm as in No. 12. It is there confined by a band passing under the arm and over the shoulder after a fashion exhibited on the monuments.

It is a very curious fact that a sleeve of this kind, which may be quite short like that of the Chiaramonti Niobide, and only fastened once or twice along the arm, seldom or never makes its appearance on the monuments as a feature of what is clearly the woollen Doric tunic. The sleeve is, of course, very common, but it almost always occurs in connexion with the other form of the tunic, where the stuff seems more voluminous and its fabric linen. In principle, however, the Dorian tunic, when worn without the fold-over, could always, if desired, supply the wearer with a covering for the arms.<sup>1</sup>

*(To be concluded next month.)*

<sup>1</sup> In connexion with the anatomy of the Doric chiton, the writer has been much indebted to an article, originating in Edinburgh, that appeared many years ago in *The Art Journal*.



# THE PURPOSE AND VALUE OF ANCIENT EGYPTIAN ART

BY LINA ECKENSTEIN



THE discoveries that have been made in Egypt during the last few years deserve the attention of all who are interested in art. The wonders of Egypt were ever a byword with the European. Our oldest written literature dwells on them, and objects that came across the Mediterranean were treasured in the far-away past that witnessed the rise of power at Mykenae and the building of the great palaces of Knossos in Crete. But it is only during the last few years that we have come to realize the ancientness of art in Egypt itself and the developments that took place at home before their outcome was noised abroad.

The study of the art of any given country shows that the greatest successes are achieved where different layers of art development lie superimposed. The last important development of art on Egyptian soil followed the Mohammedan conquest of the seventh century. Previous to this the history of art of the country has been traced back through successive periods of rise and decay bearing witness to the continuity of art in Egypt for well nigh eight thousand years. A great development of art followed the uniting of Upper and Lower Egypt under King Mena, the first king of the first dynasty, whose reign is approximately dated to B.C. 5000; another climax in the art of the Old Kingdom is represented by the building of the Great Pyramid of about B.C. 3900. It is with some of the objects recently discovered which illustrate the taste and technique of this far-away past that the present article would acquaint the reader.

The purpose of art in Egypt was always to give a faithful representation of fact. It might be actual fact, such as the contest with an enemy, which is roughly rendered in colour already on the wall of a pre-

dynastic tomb; it might be ideal fact, such as the dangers that lurk behind death, a favourite matter for speculation, and the subject of some of the weirdest wall-decorations in the tombs of the kings at Thebes. But whether bent on recording actual or ideal fact, the Egyptian was always clear and direct in his utterances. At no time did he drift so far away from life as to practise art for art's sake.

This attitude was determined by the views he entertained on matters temporal and spiritual. From the earliest period and right across the recorded ages, the Egyptian's best belongings were buried with him. Of all the delightful, fanciful and inspiring objects that come out of Egypt, by far the larger proportion comes out of tombs. In our own middle ages men did not shrink from taxing the wealth of a city in order to build a cathedral, or from spending the better part of a life-time in illuminating a missal, since such work was reckoned to the glory of God. The conditions under which the Egyptian worked made his handiwork even more abiding. Individual death was to him an impossible conception. The stone jar which he ground out would be placed for continued use in the tomb, the pyramid which he built was a house for the ever-living king. In both cases he worked, so to speak, for eternity.

Cunning of hand combined with keenness of sight was ever the prerogative of man. From the point of view of art there is no improving on the drawing of the antediluvian stag and the chipping of many a flint arrowhead. The progress of art lies rather in the extending of ideas and the variety of material brought under control. In the period under consideration, gold and silver were known and prized, and an occasional bronze implement indicates a growing appreciation of metals, but weapons and tools were mostly of bone and stone,



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chipped and ground into shape. Still water and fire had been pressed into his service by man, enabling him to bake pots and manufacture glaze, to grind stone into shape with the help of sand and water, and to split off slabs of rock by means of wooden wedges that were swelled with moisture. A wealth of objects worked with great dexterity and showing complete mastery over even the hardest kinds of stone have come out of pre-dynastic tombs. Towards the close of this period this acquired skill was turned to new purposes, and led to the production of large objects worked in stone which contain the most complete and perhaps the most important records of Egyptian history before the reign of King Mena.

The objects bearing these records were found, under the auspices of the Egyptian Research Account, on the temple site of Hierakonpolis, one of the most ancient temples belonging to the historic race, and probably the place of coronation of the kings before the subjugation of northern Egypt. The find included several stone mace-heads and a slate palette which are covered with scenes, worked in slight relief, taken from the life of predecessors of King Mena. The objects are of considerable size and were found together with a flint knife about 2½ ft. long. This suggests that they served a ceremonial purpose and originally formed part of the temple furniture.

Of these objects the slate palette of King Nar-mer is here represented.<sup>1</sup> It is about 20 in. high and is decorated on both sides, a circular place being left free on one side for grinding malachite into powder for face paint. Slate palettes serving this purpose had been in constant use some thousand years before the time of Nar-mer. Every good tomb contains one, and many still show patches of green. The application of face-paint in Egypt is at once remedial and decorative, since paint put around the eyes

protects them from the glare of the sun, a fact familiar to the Egyptian woman of to-day, who paints lines of kohl under her own eyes and those of her children.

A glance at the palette of Nar-mer makes manifest its meaning. Here is the king successfully smiting his enemy under the auspices of the cow-eared goddess. A closer study of the work reveals a wealth of interesting detail. The king wields a stone mace the wooden handle of which is ribbed, suggesting a stick wound round with a thong of leather; his tunic is fastened on one shoulder, which suggests a shape derived from an animal skin, his girdle is hung with images of the protecting goddess; while he wears the long flowing tail the significance of which is unknown. On his head is the high cap which is known as the cap of Upper Egypt. But on the reverse of the palette Nar-mer wears the square cap and feather which is known as the cap of Lower Egypt, a fact incompatible with the place assigned to him in history, unless the caps originally had another significance. Perhaps they were originally emblems of authority under its administrative and its judicial aspects.

The king's name is represented by a fish and a chisel; the servant who follows him with sandals and libation pot is also designated by signs. The servant is relatively small, a simple way of expressing inferiority of rank which always remained in use in Egypt. Again, the enemy is designated as 'ruler of the lake,' perhaps the Fayum district. He is long-haired and bearded, with a flat head and short thumbs, peculiarities repeated in the two figures below, who may represent cities brought into subjection. We also see the royal hawk grasping a head of the same type by a cord drawn through the lips, while the one human hand given to him to hold the rope shows the Egyptian's readiness to sacrifice truth of representation in order to secure directness of meaning. The sign with six plants

<sup>1</sup> Plate I, page 167



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below the hawk signifies six thousand, doubtless the number of subjected enemies.

The whole arrangement of the palette, taken with the realistic modelling of the muscles, especially of those about the king's neck, indicates great artistic skill. At the same time there are anomalies that are so patent that it seems curious they should have crept in and have remained unchallenged for many centuries to come. Thus the feet of the king and his servant are rendered in true Egyptian fashion with no attempt to indicate the difference between right foot and left by representing the smaller toes, which in the nearer foot are necessarily visible.

The reverse of the palette again represents the king and his servant, but here he is preceded by the standards of four nomes borne aloft, and two rows of corpses with their heads cut off lie before him. Below, two men hold back panthers whose unnaturally elongated necks encircle the place for grinding paint, while the royal bull underneath is seen destroying a city.

The importance of Nar-mer is further illustrated by the scene represented on a great mace-head found at Hierakonpolis also, on which the king is figured enthroned like Osiris, with the same standard-bearers and rows of men executing a dance. Other objects of stone and ivory found with these further prove the artist's power of representing man and beast to a purpose, with full control over his material and ungrudging devotion of labour.

Similar qualities belong to the objects which came out of a tomb at Abydos, probably that of Nar-mer, the great burial place of the kings of the first dynasty. One of these objects, a small strip of ivory representing a row of captives, is here figured,<sup>2</sup> since it exemplifies a point in Egyptian art worth noting. While the palette shows the artist's power of expressing himself in relief, and other objects found

with it indicate as great a power of working in the round, in this strip it is a question of working by means of the line only. The drawing is forcible and direct, but the line, as such, has no interest. This indifference to the nature of the line is observable throughout the course of Egyptian art. We never come across a line graduated in thickness to indicate the roundness of an object, and there is no hatching to mark shadow or throw a thing into relief. We are left to infer that the successful handling of the line as the means of translating roundness and relief is peculiar to the art of Europe.

The Egyptian's power of working in the round is unsurpassed. Two ivory statuettes of kings are here reproduced,<sup>3</sup> each a few inches high, which are of marked individuality and compare favourably with the best art of any period. The one statuette is much broken away, and the name, if there was one, has gone. It was found in the temple of Abydos at a level which renders it probable that we have before us a king of the first dynasty. It is now in the British Museum. The king which it represents is old. Age has given him a stoop, but it has given him also great sweetness of expression. His kingship is expressed by his cap and the rich appearance of his mantle.

The other statuette, which came from a somewhat higher level in the same temple, represents Khufu, otherwise Cheops, the builder of the Great Pyramid. The name is inscribed on the side. This statuette represents the king in the full strength of manhood with a look of determination which agrees with the few historical facts recorded of him. This statuette, which in places preserves the original polish, is now in the Cairo Museum.

The Egyptian's power of rendering racial type, apparent already in the palette described above, is also exemplified in an

<sup>2</sup> Plate I, page 167.

<sup>3</sup> Plate II, page 170.





THE SLATE PALETTE OF KING NAR-MER, IN THE CAIRO MUSEUM



A Papyrus Boat from the Tomb of Ankhnesneferibre at Abydos













1



3



2



4



5. AGED KING



6. KING KHUFU



7. A CAPTIVE



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ivory slip here reproduced<sup>4</sup> which represents a captive and which came from the tomb of Qa, the last king of the first dynasty. The cast of countenance of the captive, his plaited locks and pointed beard, indicate a westerner or Libyan. The living strength and fierceness of the bound man are brought out in a masterly manner. The figure is on the inner side of a strip of ivory which is carved on the back with knots and bracts of a reed, in imitation of the real slips of reed that were used for casting lots or gaming. The Egyptian of to-day still throws such slips, half a dozen at a time, on the ground, counting how many fall with their outer side upward.

In conclusion, four bracelets found by Professor Petrie at Abydos are here represented.<sup>4</sup> They were on the forearm of a mummy in the tomb of King Zer, the successor of Mena. The history of the arm was inferred by Professor Petrie from its position. When the tomb was rifled and the body was broken up, the arm was hidden away in a hole and was forgotten. When it was first seen the gold was visible through the wrappings. The linen bandages were cut through, and the beads were rethreaded as they were uncovered.

The bracelets are composed of gold, turquoise, amethyst, and lapis lazuli. They are all different in design, and show great mastery of workmanship. The one with the rosette in its centre was worn nearest to the elbow; next to it was the row of hawks; then came the one with the hour-glass beads; and the one of three rows of beads held together at intervals was nearest the wrist.

In the description of the bracelets we cannot too closely follow the account of Professor Petrie.

The gold rosette which forms the centre of the first bracelet imitates the shape of a flower. The back is made hollow, and pierced with twice three holes for thread-

ing. A middle plate was then soldered halfway down the cup, and the edges turned inwards over it so as to form the petals. The beads adjoining the rosette are blue turquoise, with small gold balls between them, which are hammered out and soldered together. Small golden space-beads separate the second turquoises from the large amethyst beads in which the rows of beads unite. A similar arrangement is observed at the back of the bracelet. The intervening space and the fastening is by means of a plait of coarse hair or beaten gold wire, the wire being wrought to the thickness of the hair, that is .013 inch. The plait at the end is turned back to form a loop to catch on to a golden ball-button which is held by a shank of gold that is fastened to it.

The second bracelet consists of hawks on grooved plaques, which may be understood as panelling. They are alternately of gold and turquoise. The gold hawks have been cast in a mould with two faces, the junction line being carefully removed and burnished. The birds are of one size, while the plaques on which they stand differ, a difference which has been produced by filling the mould at the base to a varying height. 'The horizontal threading holes in each plaque were probably cast, as there is no tapering and no burr to them, but they are not all on the same level.' Again, the end pieces are made as a beaten cone, flattened to an oval and closed at the end by a plate soldered in. The gold, according to Professor Petrie, was worked by chisel and burnishing, no grinding or file marks being visible. The chisel used for surface work was .035 inch wide; the punch was .026 by .016.

The turquoise plaques were cut with a saw and worked over with a drill and a graving point. The drill holes for threading are conical, up to .024 inch wide. The form of the turquoise hawk is older than that of the golden hawk, which agrees

<sup>4</sup> Plate II, page 170



## *The Purpose and Value of Ancient Egyptian Art*

with the fact that the turquoise plaques bear the signs of wear at a little distance from the threading holes, leaving a rim of stone around the holes, which can only have been caused by a large bead with a wide conical hole wearing on the turquoise. Again, the plaques have a system of numbering on the bases by means of upright and of sloping strokes, from which we gather that several of the gold, and more still of the turquoise, plaques are missing. This corroborates the belief that the bracelet was put together of plaques that date from different periods.

The third bracelet consists of groups of lozenge-shaped turquoise and hour-glass beads, the latter consisting of a gold bead on either side of an amethyst one; in one case the hour-glass bead is of dark brown limestone. The hour-glass shape of bead is otherwise unknown. Each one has a double ridge around the middle of it, with a deep groove between. Two hairs were passed through the lozenge-shaped beads and their gold protective caps, and then parted one on either side of the hour-glass beads and lodged in the groove. The hairs were kept in place by binding them close on each side of the bead by a lashing of very fine gold wire.

The fourth bracelet consists of three similar groups of beads, one larger, and the others smaller, on either side. The middle beads are of dark purple lazuli, carved in a spiral imitating the gold beads of the same shape. These beads are made by coiling a gold wire, which is wrought thicker at the end than at the middle, to harmonize with the barrel form of the whole bead. The smaller beads are of turquoise. The gold ball beads in this case also are wrought hollow, and the groups of three are soldered together with a technical perfection of soldering which, in the estimation of Professor Petrie, has never been excelled.

‘Such,’ to quote the comment of Professor Petrie, ‘is this extraordinary group of the oldest jewellery known, some two thousand years before that from Dahshur. Here, at the crystallizing point of Egyptian art, we see the unlimited variety and fertility of design. Excepting the plain gold balls there is not a single bead in any one bracelet which would be interchangeable with those in another bracelet. Each is of independent design, fresh and free from all convention or copying. And yet not any one of these would be in place among the jewellery of the twelfth dynasty; they all belong to the taste of their age—the purest hand-work, the most ready designing, and not a suspicion of merely mechanical polish and glitter.’

Various thoughts are roused by looking closely into these and other objects of Egyptian art which the researches of the last few years have restored to us. Not the least curious is it to think how directly these productions appeal to our taste. The desire to place achievement on record, to perpetuate individuality, and to fabricate beautiful objects out of the rare products of nature, are still among the high purposes which art sets before itself, and the manner in which the Egyptian gave utterance to these purposes closely corresponds to our own. The reason of this kinship lies in the historical facts which the researches in Egypt of the last few years have recovered also. We now know that Egypt and the lands north of the Mediterranean influenced each other from the earliest recorded times. Thus in being brought into contact with the productions of ancient Egypt we are confronted by that which has helped to mould our own taste. We are introduced to what may long have remained unknown, but which is not therefore unfamiliar, since it contains elements which appeal to us, regardless of considerations of space and time.



# THE LANDSCAPES OF RICHARD WILSON

BY C. J. HOLMES

**E**VEN in the case of a great master the rich man will buy only just so much as the world has publicly approved. Thus we see the collector of prints by Rembrandt fighting for a proof of one of the portraits, of *The Three Trees*, or the so-called *Hundred Guilder Plate*, while all the smaller Bible subjects in which the master's genius shines even more purely and radiantly can still be bought for a few pounds apiece, simply because, so far, they have lacked a prophet. Several masters of the English school are still obscured by the same prejudice, and Richard Wilson is the greatest among them. Generation after generation of artists has recorded its tribute of praise; every collection of English pictures with any pretence to completeness contains some examples of his work; yet (as was the case with Hogarth only yesterday) his importance is still held to be historical rather than artistic, and men hesitate to give a hundred pounds for a masterpiece by Wilson who would not think twice about giving a thousand for a sketch by Meissonier.

Wilson, indeed, offers few attractions to the maker of art books. His legend, though pitiful enough, is simple. It could be enlivened with but few of the associations that make the life of a man like Reynolds eternally fresh, and his biographer would have little contemporary material to work upon except the notices of Wright and Allan Cunningham. His paintings make no appeal to family pride; they are widely distributed, exceedingly numerous, are confused by replicas and copies, and have never been catalogued. Even the beauties of his work are of the quiet kind that make no sensational appeal, and therefore in the present age are likely

to bring little notoriety, or even credit, to their trumpeter. Thus no one has cared to search for any definite sequence in Wilson's work, and no consistent attempt has been made to separate it from the pictures of other men, with which it is frequently confounded.

Yet the National Gallery contains an excellent series of his landscapes, and if these are supplemented by one or two others, a fairly complete outline of his artistic career seems to emerge. Limits of space alone would preclude any discussion of Wilson's portraits, although he practised portrait-painting with some success till his thirty-fifth year; but his admirers are admirers of his landscapes, and it is to them that these brief notes are dedicated. The change to landscape painting was made when he visited Italy in 1749, by the advice of Zuccarelli,<sup>1</sup> whose opinion that Wilson's specific gift lay in landscape was supported by Joseph Vernet.<sup>2</sup> Wilson therefore studied landscape in Italy for six years (1749-1755).

Of the exact course of his development during that period we have no certain information. From Zuccarelli, an effete heir of the great Venetian tradition, he may have learned certain secrets of colouring, and from Vernet his grandiose manner of dealing with clouds, but his principal teachers are said to have been the Poussins

<sup>1</sup> Like Vernet, Zuccarelli had considerable influence upon Wilson's career, and the occasional resemblance between their works is easily explained. The red, yellow, and blue figures found in the works Wilson painted when in Italy are obviously borrowed direct from Zuccarelli. Zuccarelli's pictures are numerous in England, since he spent a considerable part of his life here and worked rapidly. His pigment is always less 'fat' and juicy than that of Wilson, and his crumbling touch should prevent confusion even when the design creates doubt. As a rule his flimsy greens and his gay contrasts of pink and prussian blue make doubt unreasonable.

<sup>2</sup> Vernet's coast scenes often resemble Wilson rather closely, which is hardly remarkable considering how great Vernet's influence upon Wilson had been. The difference is most easily marked in the figures introduced by the two painters. Those of Vernet are more thinly and neatly put in, and are more sharply contrasted in colour, *i.e.* with strong blues and reds, than those of Wilson. Often, too, his work is hotter in effect than Wilson's owing to his habit of painting on a reddish ground. A fine and typical signed work by Vernet fetched a fair price last year in London, when sold under Wilson's name.



## *The Landscapes of Richard Wilson*

and Salvator Rosa.<sup>3</sup> From a technical point of view it would seem, however, that he was attracted by Canaletto, whose skies and clouds and juicy touch on stones and figures he borrowed so often.

Of the pictures painted by Wilson in Italy one of the earliest must be that which was transferred in 1886 by the British Museum to the National Gallery under Wilson's name.<sup>4</sup>

Three more characteristic and mature works, dating from Wilson's stay in Italy, are Nos. 267, 302, and 303 at Trafalgar Square. Several later replicas exist of all three, but the two latter, engraved under the titles of *Villa of Maecenas, Tivoli* and *Villa Adriana*, are typical of the majority of Wilson's early works, and are less timid than No. 267. They may date from about the year 1754. In them we note a greater delicacy and precision of touch, and a cooler and sharper scheme of colour, than in later works. The reminiscence of Zuccarelli in the colouring of the figures will be noticed, as well as the tendency to mannerism in the treatment of foliage. Wilson's first Italian drawings, though timid, are free from this mannerism, but the moment he becomes confident the carelessness makes its appearance and remains with him to the last.

The picture reproduced as frontispiece to the present number of *THE BURLINGTON*<sup>5</sup> is interesting just because it differs completely from those just mentioned. Instead of their rather positive colour, rather opaque pigment, and hard clear atmosphere, we find a delicate morning effect of misty blue and silver, painted lightly and transparently. The sky has the depth and filmy quality of Wilson's later work,

<sup>3</sup> Mr. Edward Dillon's recently published monograph on Claude (London, Methuen, 1905) rightly points out that Claude was not, as popular opinion inclines to think, a powerful influence upon Wilson.

<sup>4</sup> This attribution was not accepted by the authorities, and the picture (No. 1097) is no longer exhibited at Trafalgar Square. I have not been able to see it in a good light, but another version of the design exists, certainly by Wilson's hand though more mature in style.

<sup>5</sup> Page 154.

yet the label, 'Prospettiva del Acque Albule' (*sic*), which it bears points as much as the general tone and colour to an Italian origin. The singular freshness and simplicity of the design indicate a study from nature into which the not very significant figures have been introduced as a concession to current taste. The exquisite view of the *Lago di Agnano* in the University galleries at Oxford (No. 88) is a somewhat similar specimen of Wilson's art, though the technique suggests that it was painted shortly after his return to England in 1755.<sup>6</sup>

Another typical specimen of Wilson's general style at the close of his Italian period is that here reproduced, *The White Pilgrim*.<sup>7</sup> Many versions of the composition exist (one of the best was exhibited at Messrs. Shepherd's in the spring of the present year), but the point to be noticed is that Wilson's foliage has not as yet become conventional. The large tree is mannered, but the small one to the left of it is put in with a feeling for natural growth which is seen only in these early works.

Three characteristic pictures in the National Gallery represent Wilson's manner after his return to England—the *Lake Avernus* (304), *Villa of Maecenas* (108), and *Niobe* (110). The change in tone and general appearance from the Italian pictures is at once noticeable. The colour is less sharp and definite, the tone is deeper, and the air more misty and translucent. This change was doubtless in part due to the fact that Wilson no longer had the Italian sky to inspire him. He was living in London and so was largely dependent on memory. But something, too, must be allowed for his technical practice.

<sup>6</sup> A circular picture also at Oxford but not at present exhibited is described on the back as having been purchased direct from Wilson, and as representing the Po near Ferrara. It is in style and colour even more like Zuccarelli than the two pictures in the National Gallery, but the weak drawing of the trees has evidently led to doubt. We should not, however, be too exacting with regard to these very early works. Wilson was evidently making experiments, and much of this Oxford picture is so fresh and typical that the traditional authorship may be safely accepted.

<sup>7</sup> Plate I, page 175.



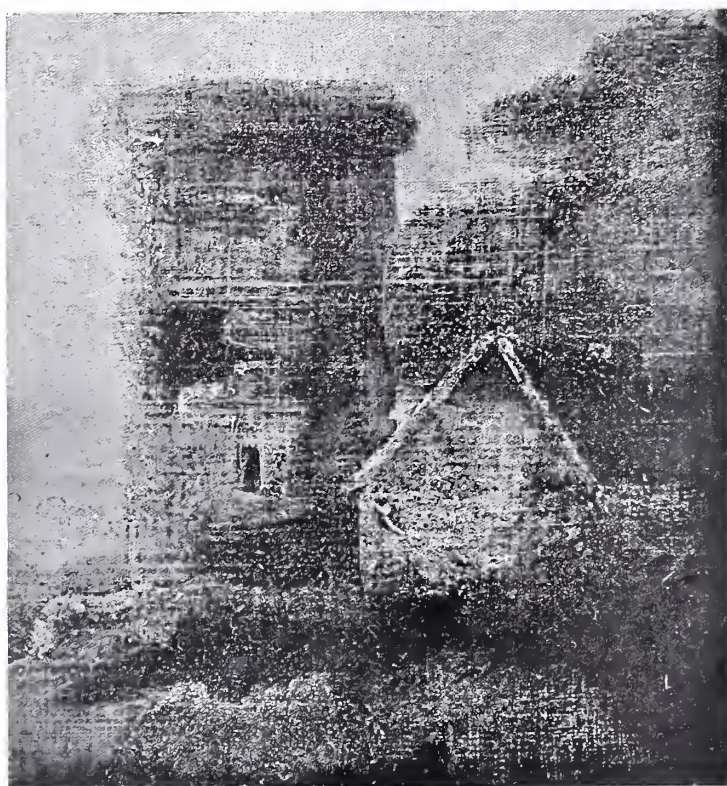


PLATE I. AN ITALIAN LAKE -  
THE WHITE TIGER - BY  
RICHARD WILSON, R.S.A. - 1845  
A PHOTOGRAPH BY W. A.  
MONDEL & CO.





LANDSCAPE WITH GIPSIES; BY GEORGE MORLAND



DETAIL OF VIEW IN NORWICH, BY J. CROME



## *The Landscapes of Richard Wilson*

Constable, who learned the outlines of Wilson's practice from his pupil Farington, mentions that Wilson painted with linseed oil—'Good honest linseed' as a medium, and it is evident from his pictures that he used a great deal of it, both in its liquid state, and when thickened by exposure to the air, in which condition it gave the peculiar 'fatness' of his touch in foregrounds and foliage. Now, linseed oil can only safely be used in hot dry weather. With warmth and sunlight it will evaporate completely from a picture, leaving the colour bright and fresh. When used in cold weather it dries more slowly and does not altogether evaporate, but tends after a time to come to the surface, with the result that the paint looks as if it had been covered with a liquid yellow varnish. This fact will explain the darkness and hotness of many English eighteenth-century paintings as well as the difference in tone and colour between the pictures which Wilson painted in the warm climate of Italy and those produced after his return to England. The former, without exception, are bright in tone, cool in colour, and rather dry in appearance. The latter, as a class, are rather low in pitch, their colour has a general tone of gold, and their texture is 'fat' and juicy. Now and then, as in the exquisite *River Wye* (No. 1,064) in the National Gallery, we find a late work which in tone resembles an early one. But the resemblance can easily be explained by assuming that the weather was exceptionally hot and dry when the work was done.

The *Nisbe* (No. 110), famous as the subject of a somewhat harsh criticism by Reynolds, is also interesting as a specimen of Wilson's art when most artificial. With the majestic *Villa of Maecenas* (No. 108), it was a commission from Sir George Beaumont, and gives some support to the idea that the pedantry of English patrons rather than Wilson's own instinct

was responsible for the frequent introduction of mythological figures into his designs. It should be remembered that they rarely occur in the works of his Italian period, when he was not dependent on English taste.

Even this concession, however, did not bring in commissions, and I can never see any picture belonging to the next stage of Wilson's art, of which the *Landscape with Figures* (No. 1290) is a typical specimen, without thinking how these glowing visions of air and space and noble colour may have been painted for a few shillings in that miserable garret in Tottenham Court Road, to which the poor artist was driven by the learned ignorance of contemporary patronage. When we cavil at his mannered foliage and lumpy rocks, do we always remember that Wilson could rarely visit the country except in memory, and that he had to turn out 'pot-boilers' as fast as he could to save himself from sheer starvation? Ought we not rather to be grateful that even in these pitiful straits he remained true to his art, and that even in his most hasty work he never gave up his feeling for breadth and quality, for tone and light and colour, and for that majestic space and serenity of atmospheric effect in which even Crome and Turner can equal him but rarely.

It is pleasanter to contemplate the last few years of his life, when he inherited a small property in Wales, and was able to end his days in peace. His Welsh pictures are unequal. Sometimes they attempt impossibilities, at others they rank with his very finest work. The *View on the Wye* (No. 1069), for example, which has been most excellently engraved on wood by Mr. T. Cole, is a masterpiece of its kind. The rocks in the foreground show that Wilson, when he was in the presence of nature, was no mannerist; indeed, the little picture might almost stand for prelude to the revolt in favour of nature which was completed by Constable.



## The Landscapes of Richard Wilson

With it the series of works by Wilson may fittingly close. Yet we have still to deal with the pictures that now pass under his name. The market price of his work has never been so high as that of more fashionable men, so he has had little attraction for the professional forger; but his matchless tone has made him the model for generation after generation of young painters. Thus, instead of having to deal with one or two deliberate copyists, we have to reckon with a host of honest admirers; beginning with his pupils Hodges<sup>8</sup> and Farington,<sup>9</sup> continued by men like Robert Crone,<sup>10</sup> George Arnald,<sup>11</sup>

<sup>8</sup> William Hodges, R.A. Hodges was the most capable of Wilson's pupils, and his name will be familiar to all who remember the charming picture in the Louis Huth sale, in which he appeared as the colleague of Cosway. His later works, such as the *Ludlow*, at South Kensington, are unlikely to be confused with Wilson, but they serve to throw light on the magnificent picture which I believe to be by Hodges when under his master's immediate influence. This picture of *Woburn Abbey* was lent to the Winter Exhibition at Burlington House, in 1903 (No. 22), and bore the name of Wilson, a name which the majesty of the design and the sober beauty of the colour fully justified. The handling, however, with its free use of black outlines, resembled no work of Wilson's with which I am acquainted, while it did resemble that of the paintings and drawings of his pupil Hodges.

<sup>9</sup> Joseph Farington, R.A. Farington was not a man of talent. His pictures are weak in design, and poor and heavy in colour. That in the Diploma Gallery is a fair sample of his work in oil, and seems to prove that No. 1779 in the National Gallery, *Landscape with Ruins*, is wrongly ascribed to Wilson, and is a work by Farington, painted while he was under the immediate influence of his master. The Diploma Gallery also indicates that Bourgeois and William Daniell may be responsible for pictures that now pass under Wilson's name.

<sup>10</sup> Robert Crone. Mr. Laurence Binyon has pointed out to me that the drawings of this little-known artist are confused with those of his master, Wilson. At the time of writing I have not been able to follow up the reference in 'Bryan' to his pictures in the Royal Collections, but the statement that his paintings 'are much sought after' argues a considerable degree of antiquity in the information.

<sup>11</sup> George Arnald, A.R.A. A prolific painter, whose picture in the National Gallery has enough general resemblance to Wilson to make his name worth mentioning. His early work is mannered, hard, and cold, and with a peculiar wriggling touch which

and R. R. Reinagle,<sup>12</sup> and culminating with artists of the rank of Morland,<sup>13</sup> Crome,<sup>14</sup> and Turner.<sup>15</sup> Indeed, the consistent admiration of every fine landscape painter in England who succeeded him is Wilson's best monument, and the one he might himself have preferred, for no great artist has had better reason for putting little faith in the taste of the public, which in his case has remained almost unchanged for a century and a half.

makes it easily recognizable. This touch in later life became much broader, and might easily be confused at first sight with that of Wilson or of the youthful Turner. A picture by him of *Caernarvon Castle* was sold some two years ago under the latter name.

<sup>12</sup> The fresh and decorative composition by Reinagle in Messrs. Carfax's Winter Exhibition this year formerly bore the name of Wilson.

<sup>13</sup> George Morland. So little is really known of Morland's development that I make no apology for reproducing (Plate II, p. 178) a small picture in which he has evidently set himself to imitate Wilson, and has done so with such success that the picture has hitherto borne Wilson's name. The group of gipsies, however, shows the characteristic touch of Morland's maturity, and when the name is once thus suggested, the tree, the rock, and the sky proclaim their author with equal plainness.

<sup>14</sup> John Crome. Crome, as Mr. Binyon points out in his well-known monograph, was a fervent admirer of Wilson, and for some fifteen years (1796-1811) exhibited works avowedly based upon his style or his sketches. The most marked example of this imitation known to me was exhibited two years ago by the Fine Art Society in a collection of Norwich pictures. It was a coast scene, exceedingly like a loose work by Wilson; mostly turquoise-blue, relieved here and there by a hint of opalescent pink. The brush used was evidently rather large, flat, and square, as was customary with Crome; Wilson almost invariably used a round brush. The early sketch by Crome which is reproduced (Plate II, p. 178) will serve, however, to illustrate the similarity and difference of the two men, even when the cool, translucent blues and greys of the paint are lost in the process of engraving. The outward resemblance in this case too was strong enough to give the sketch the traditional name of Wilson, although the blue used was prussian blue and not the form of ultramarine which Wilson invariably employed.

<sup>15</sup> *The Top of the Knoll*, No. 300 in the Orrock Sale, was an exquisite example of Turner's reverence for Wilson, although the resemblance is no more than a surface one, since Turner's instinct for detail and contrast make themselves felt even when playing the 'sedulous ape' to the master whose tone he despaired of matching. It may be added that Constable copied pictures by Wilson in 1799, but never, so far as I am aware, worked in his manner; though his respect and admiration for Wilson remained unshaken to the last.



# MEDIAEVAL ARCHITECTURAL REFINEMENTS

BY L. INGLEBY WOOD



REMARKABLE exhibition of photographs and drawings was recently held in Edinburgh, the teaching of which may go far to change the views of architects and antiquaries upon some of the hitherto unexplained features in the architecture of the middle ages.

Whilst exhibitions for the most part serve to illustrate all that is most perfect in the arts and sciences, the object of this particular collection is to point out and explain certain so-called imperfections present in some of the edifices of mediaeval Europe, which up to now have been considered as defects due to a variety of causes, such as subsidence, bad workmanship, etc. A study, however, of the some three hundred photographs and surveys which formed the exhibition has gone far to convince the most sceptical that such deviations from the normal are the result of premeditation and are not due to accident.

The collection is the result of some thirty-five years of research and study on the part of Mr. William Henry Goodyear, of the Institute of Sciences and Arts, Brooklyn, U.S.A., into the introduction and employment in the buildings of the middle ages of these apparent imperfections, which, he asserts, are a distinct survival of the now well-known refinements which are present in many of the temples of classical Greece. These refinements have always been assumed to have died with the other arts of the Greeks, but Mr. Goodyear maintains that, so far from this being the case, these aids to the beauty of a building survived through generations of workmen and were employed in many of the finest monuments of mediaeval Europe.

Classical Grecian architecture as practised by architects from the middle of the eighteenth to the middle of the nineteenth century is found to be largely lacking in spirit, though correct enough in plan and detail. This arises to a great extent from the fact that though architects, from the middle of the eighteenth century downwards, took as their models such beautiful buildings as the Parthenon and other Greek temples, they were oblivious to the fact that the apparently horizontal and vertical lines of these buildings were not in reality either true horizontals or verticals, but were composed of a series of delicate curves and leans, quite, or nearly, imperceptible to the eye.

So delicate were these curves and leans that for nearly one hundred years architects had examined the buildings of classic Greece without suspecting their presence, and such men as Messrs. Stuart and Revett measured, and it must be presumed carefully, in 1756, the whole of the Parthenon,

and Lord Elgin had likewise worked upon and examined the same building without discovering these deviations from the normal.

It was not until the year 1837 that Mr. John Pennethorne, a young architect, discovered and brought these remarkable facts before the notice of the architectural and scientific world.

His statements, as is so often the case with discoveries of new facts, were at the time received with incredulity and were looked upon as the vapourings of a crank. It remained for another architect, Mr. Francis Cramner Penrose, to re-acquaint the public with these same facts some fifteen years later. In the interval between the discoveries of these two architects being made known, other men had been making some independent research into the architecture of ancient Greece, with the result that Penrose's statements were given a somewhat different reception to those of the real discoverer of these refinements.

The result of such researches very naturally altered the study and practice of Grecian architecture, and it was with a similar object in view, that of throwing new light upon the methods of the mediaeval builders, that the Edinburgh Architectural Association brought over this collection from Brooklyn, and held an exhibition of it in Edinburgh.

It must not, however, be imagined that the majority of these mediaeval refinements which are shown in the exhibition have been in any way unknown to modern architects; but up till now only a few men, such as Ruskin and Fergusson, have believed that these deviations from mathematical symmetry were due to anything but careless building, settlement of foundations, etc. Even Ruskin, whilst conceding the fact that there are in certain of the Italian churches aids to the perspective value of the buildings, only acknowledged the use of such in a half-hearted way, whilst other refinements he entirely overlooked or put down to the carelessness of the mediaeval mason.

Mr. Goodyear made in 1870 his first discovery that these apparent deviations and imperfections were not in reality due to bad building or to accident, but were employed designedly and with a purpose. It was in that year that he proved to his satisfaction, by means of a careful series of experiments, that the very apparent sloping cornices on the exterior of the Cathedral at Pisa were built in this manner in order to increase the apparent length of the building when viewed by the spectator from a certain point. An examination of the interior of the same church disclosed similar and other refinements, many of which increase the apparent length of the building when seen from the west end.



## *Mediaeval Architectural Refinements*

His discovery of these 'refinements' in Pisa Cathedral and other churches in the same town started Mr. Goodyear upon his long years of examination and research, which up till now have included nearly every important church in the north of Italy and many of those in northern France. It is not, however, intended that his investigations should stop here, but it is proposed to continue them into the architecture of other countries and particularly that of Great Britain.

Those 'refinements' which up till now have been discovered may be classed, more or less, under two general headings—(a) those which help the perspective value of a building by increasing its apparent size, or by creating an air of mystery by throwing the line of vision off a recognized point, and (b) those which have been apparently placed in the buildings from a mere dislike upon the part of the mediaeval builder to mathematical symmetry, or from a desire to be grotesque. The first of these very general headings may be subdivided into groups, which are more explanatory, and which are summarized to the following effect:—

(1) The construction of piers and of the vaulting above in a delicate curve which sometimes leans into and sometimes away from the nave, and also makes a transition curve to the arch of the vaulting. Such a curve is present in the cathedrals of Pisa and Vicenza; and as a proof that such a refinement is not due to thrust, or pushing outward, of the vaulting in the side aisles, it may be mentioned that no such construction is present in the latter building.

(2) The survival of the entasis or swelling out of a column used by the Greeks and Romans to correct the optical illusion of an apparent contraction of the lines of column were this refinement absent. This particular feature has generally been supposed to have perished with the classic builders, but several of the churches examined show its use, and examples of it are to be found in the cathedral of Fiesole, and the thirteenth-century church of Notre Dame at Châlons.

(3) The leaning outward of the nave piers away from the nave. Such a refinement occurs in many of the churches shown in the exhibition, one of the chief examples being in the nave piers of Pisa Cathedral, whilst a similar refinement is present in St. Mark's, Venice.

(4) The leaning forward of the west front or façade of a church, as at St. Mark's, Venice, and Pisa Cathedral. This leaning forward was evidently used to correct the foreshortening and consequent loss of detail in a lofty façade.

(5) Leans in circular towers which are not due to accident. This refinement, or rather deviation from the normal, comes under the second general heading, and the famous leaning tower of Pisa is, perhaps, the most notable example of such a building. Much controversy has raged round this particular structure, as to whether or not it was

built with the lean as it now appears, and Mr. Goodyear's investigations have gone far to prove and strengthen the opinions of those who contend that the tower was intentionally built as it now stands.

(6) Curves in plan of horizontal cornice lines. This refinement appears to be a direct survival of the Greek curves in plan, as many of the mediaeval examples show as much delicacy as do the Greek ones. Such curves in plan produce the effect of curves in elevation when viewed by a spectator from below.<sup>1</sup>

(7) Curves, generally parallel, on plan in the alignment of the columns of a nave and choir, the wall above the columns taking and following the same curves. Such parallel curves, and also others convex to one another, are found in Pisa Cathedral, and were in all probability used to mystify the eye by getting away from the straight line.

(8) Curves in elevation, a form of refinement which has the same effect as curves in plan. Pisa Cathedral shows examples of such curves.

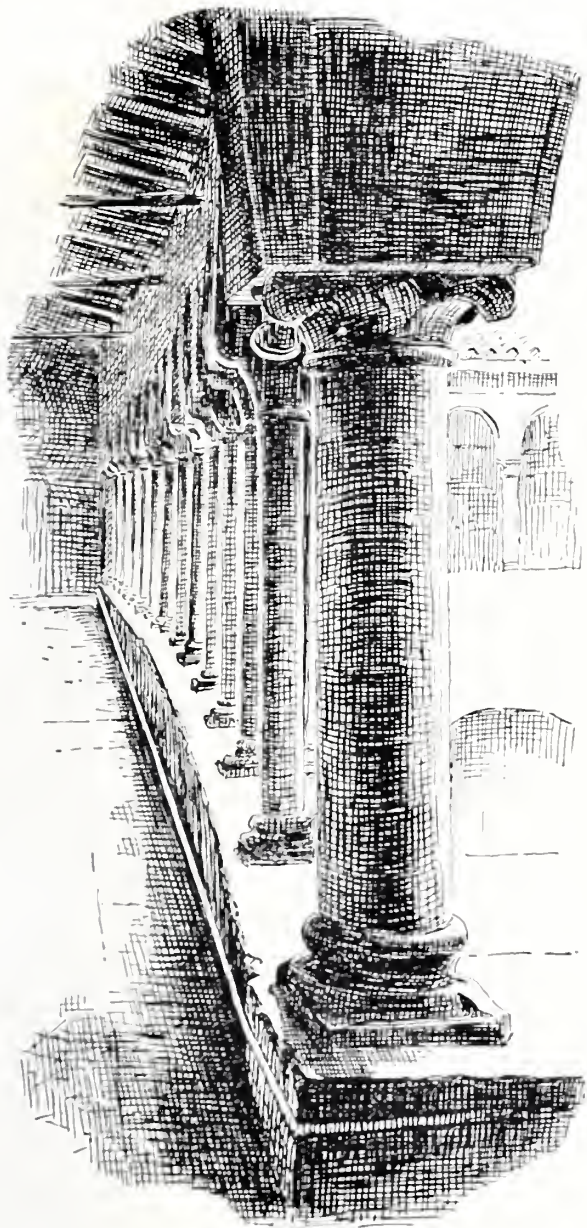
(9) An addition of greater apparent length is produced in some churches by dropping the second of the transverse arches which span the nave at the crossing below the level of the first one, thus giving a false perspective. Siena Cathedral has a good example of this refinement, the second arch at the crossing being five feet below the level of the first.

(10) Another method of increasing the apparent length of a church consisted in making one of the arch openings of the nave, generally the third from the west entrance, considerably wider than those towards the east end, and also by decreasing the size of the other openings in the same direction. The spectator entering a church by the west doorway naturally takes the size of the arch opening upon which his eye first rests as the size of all the others, the eye not being a delicate enough instrument to notice the difference in size without a close observation. Sometimes with or without this particular refinement two others were used—that of decreasing the height of the arches towards the choir and sloping the pavement upwards in the same direction, all of which helped to increase the perspective illusion by giving apparently greater length to the church than it really possessed.

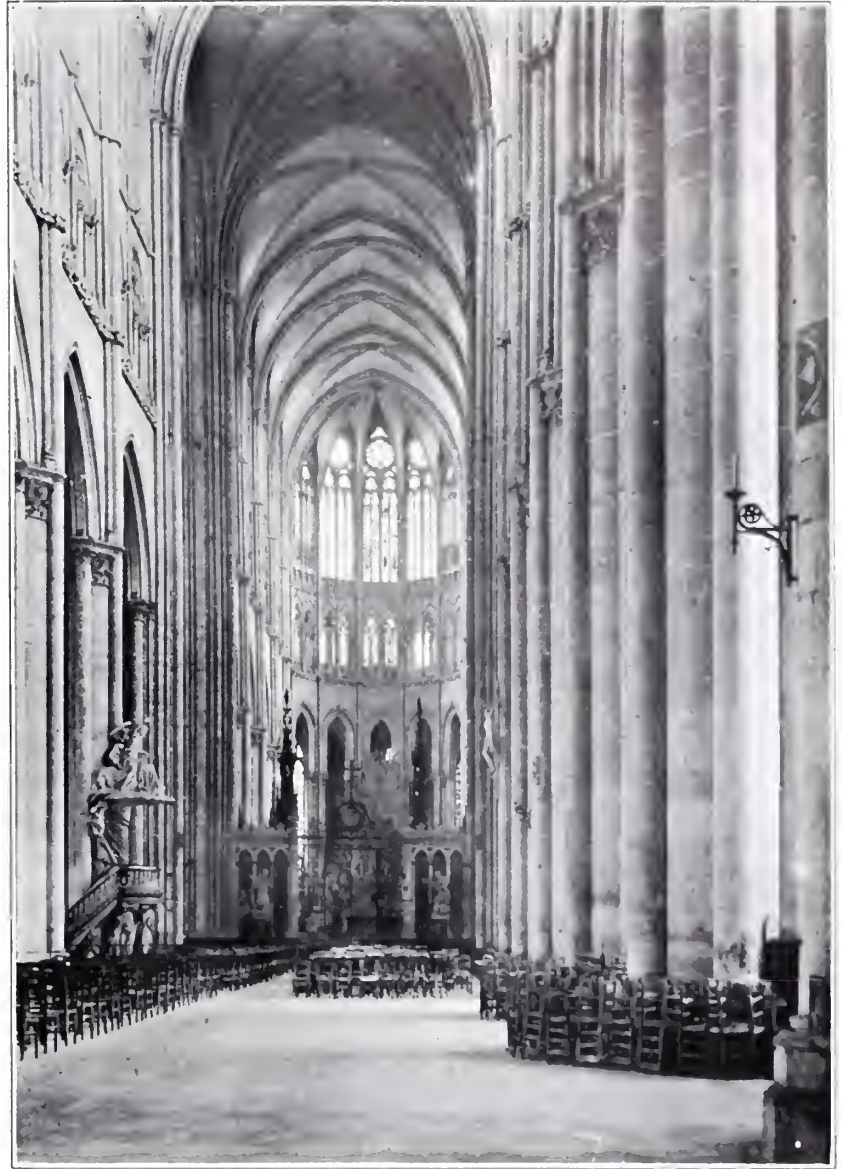
(11) The converging of the walls of a church towards the east end. This had a somewhat similar effect upon the spectator as the refinements mentioned under the last heading.

<sup>1</sup> The generally-accepted belief that this and other refinements were employed by the Greeks in order to correct various optical illusions is discounted by Mr. Goodyear. In this he has with him the great continental experts upon the subject who have never advanced any such explanation. A more probable theory is that the Greeks believed the curved or leaning line to be more beautiful than the mathematically straight. The entasis is, however, the one exception of a refinement correcting an optical illusion besides adding beauty to the column.





NO. 1



NO. 2

NO. 1. TWO-STORIED CLOISTER OF THE CONVENT OF THE CELESTINES, BOLOGNA.—Horizontal curve in the plan. The curve begins at the foundations and extends to the roof-line, and there are similar curves on all sides of the court. The drawing is from an original photograph, and is reproduced by kind permission of Professor John H. Wright, Editor of the *Journal of the Archaeological Institute of America*.

N.B. — A tape line is stretched inside the parapet to exhibit the curve.

NO. 2.—INTERIOR OF THE CATHEDRAL OF AMIENS.—Vertical curves and a divergence of 34 inches at the springing of the vaulting. Reproduced by permission of Mr. Henry W. Desmond, Editor of the *Architectural Record*, New York.

N.B. — There is no depression or distortion of the vaulting of the nave or choir.







## *Mediaeval Architectural Refinements*

(12) The twisting of the choir of a church towards the north or south is a deviation which has been noted by most students of architecture, but the general explanation that it represents the inclination of Our Lord's head whilst on the cross is discounted by Mr. Goodyear, who urges that there is no evidence, mediaeval or modern, to support this theory. That this deviation was used merely as a method to mystify the eye seems to be a much more plausible explanation.

(13) A refinement somewhat analogous to (12) consists of building a church with an oblique or twisted plan, the object aimed at being the same as the last. To the spectator, who is not aware of this obliquity of plan, the fact that the walls are not rectangular is not noticeable, and the effect produced upon him is quite an unconscious one. Out of the thirty-five churches which have been measured and examined for this obliquity, it may be mentioned that only one of them appears correctly drawn in any standard work upon architecture, the authors of such works having assumed that the churches in which this deviation is present have walls which are at right angles to one another.

(14) Under the heading of 'Symmetrophobia,' or dislike of mathematical symmetry, must be classed certain irregularities in mediaeval architecture which cannot be ascribed to any other motive. A characteristic example of such an irregularity appears in one of the columns of the exterior choir gallery of the church of Sta. Maria della Pieve, at Arezzo, which has a bend or knee in the middle.

Although so many examples of refinements are shown in this exhibition, it must not be imagined that every deviation from the straight line has been included. Many of the churches and other buildings examined in the course of the investigations showed certain irregularities which may or may not be 'refinements,' but which, owing to want of constructive evidence, could not be included. Mr. Goodyear has taken extreme care that the particular examples of 'refinements' shown in this exhibition should demonstrate to the student that such refinements were employed designedly, and were not due to careless setting out, sinking of foundations, earthquakes, or other accidents; and he has rejected all which might possibly have been due to any such accidental cause.

It should be mentioned that such refinements are not present in every mediaeval building, many of the examples examined being entirely without such aids to the beauty of architecture.

As has been already said, the exhibits in this exhibition consist largely of examples of these

refinements taken from north Italian churches and those in northern France, though of course it is not proposed to stop here.

Beginning with certain examples of Greek buildings, which have curves in plan and curves in elevation, many of the photographs showed similar curves in Roman and twelfth-century buildings. Several photographs of mosques, once Christian churches, at Constantinople showed the curious refinement of the interior walls built with an upward slope, or horseshoe form, a method of building also employed in St. Mark's, Venice.

A large section of the exhibition was devoted to photographs and drawings of Pisa Cathedral, which, as mentioned before, is particularly rich in refinements; parallel curves in plan, others convex to one another, curves in elevation, sloping piers, and other refinements too numerous and subtle to mention here, are shown as existing in the wonderful building.

St. Mark's, Venice, like Pisa Cathedral, is full of such curves and leans. Doubt has been thrown upon the value of such a survey of St. Mark's owing to an unfounded idea of insecure foundations, but a certificate given to Mr. Goodyear by the late Signor Saccardo, architect in charge of the cathedral, certifying certain deviations investigated by Mr. Goodyear as being constructive and not accidental, ought to go far to convince the unbelieving.

Notre Dame, Paris, has also a large section of the exhibition devoted to it; and here we learn that, amongst other peculiarities which this building displays, its west front leans forward, and the plan of the same is not by any means a straight line, but appears as a much pulled out letter Z.

As was the case with Mr. Pennethorne, Mr. Goodyear's discoveries have not been received without scorn, and he has been subjected to a good deal of criticism, fair and otherwise; but that he is not by any means without supporters may be noted from the fact that two architects in America have seen fit to adopt his teachings, by introducing into two churches, the Episcopal Cathedral at New York, and the Cathedral at Denver, designed by them, certain of the refinements mentioned in this article. In this country these views are somewhat novel; there is much tradition to upset, and we move slowly as a nation; but the majority of those who have seen the exhibition must be convinced of the value of the discoveries and researches, and it seems quite possible that we have at last discovered the means of producing, in a measure, those qualities which are so lacking in our modern Gothic buildings—mystery and spirit.



# THE CLASSIFICATION OF ORIENTAL CARPETS<sup>1</sup>

## ❧ PART II ❧

**I**T seems strange that although commercial relations between the eastern and the western world had been established and well maintained since the days of Justinian, and although European rulers such as Roger II of Sicily (in the tenth century), Henry IV of France, and James I of England, not to mention others, had taken so deep an interest in the fabrics (and notably the silken fabrics) of the east (which undoubtedly included carpets both of the Gobelin and pile characters) as to seek to establish the cultivation and manufacture of similar silken goods within their own territories, the earliest traceable admission of oriental plush or pile carpets into European trade does not appear to have been previous to the year 1600, and even then in a very restricted form. In 1604, from the reports of the Commercial Chamber of Paris, we learn that a certain Jehan Fortier 'fabrique des tapis de Turquie de toute sorte, soit Persian, Cayrins, Alexandrins, Yamiens et autres plus forts, plus beaux et meilleur marché.' These last must in all probability have been floor carpets, which, as pictures of the period show, were very largely used. 'Tapis de Turquie querius, persians embelliz de diverses figures d'animaus et personnaiges jusque icy incongnues.' This is the first mention to be found of any attempt to introduce eastern methods of pile carpet manufacture into western Europe, and the report comments on the mode of manufacture being new, and adds that such a home industry if established would save money now sent abroad. The idea apparently took on, and Fortier received the encouragement that he undoubtedly deserved, for we next hear of him as having been appointed 'Tapissier ordinaire de Sa Majesté en Tapiz de Turquie et façon du Levant, et inventeur de l'art de faire les tapiz façon de Turquie à fond d'or, soye, et laine en ce royaume, et le premier qui s'est présenté pour establir l'art de tapiz.'

The novelty of and the immediate interest taken in the proposed industry, as evinced by the above recognition, shows that undoubtedly the Sieur Jehan Fortier had in mind something in the way of carpets altogether different from the work of the guild of weavers established in 1277, who manufactured a species of carpets which they called Tapiz Sarrazinois. But so far as Fortier was concerned the scheme was not a success. The project indeed was not carried out. What became of Fortier it is impossible to say, maybe he died. But at any rate, in the same year, 1604, we find one Pierre du Pont established in a workshop in the Louvre where he made 'ouvrage de Turquie et ouvrage du Levant.' This it seems

was a material used for upholstering, and altogether different to the *haute lisse*—i.e., plush or pile carpeting. Pierre du Pont's shop, however, appears to have flourished, and was the precursor of a national manufactory which not long afterwards was transplanted to the Savonnerie building, and exists to this day, still producing not merely Gobelin but also plush weavings of a high value. The period was in itself so productive that manufacturers refused to copy oriental carpet patterns in their plush carpets, and the first important work produced by du Pont was a floor cloth for the Louvre where in the design he introduced armour trophies and allegorical figures. It seems therefore clearly proved that, until well on in the seventeenth century at any rate, oriental floor carpets were not in any real sense of the word copied in France, if in any other European country, and that the imitation of oriental work said to be carried on at the Savonnerie was in reality an imitation in so far as regards matters of technique only, and gave only the plush or *haute lisse* ground, and not the peculiar execution which is the special characteristic of oriental carpet work.

For it cannot be too often insisted on that, wholly apart from the question of design, colouring, and material, it is the peculiarity of execution that makes the salient difference between western and oriental carpets. Of course each centre of manufacture throughout that vast kaleidoscopic medley of countries and of races that make up the wide east imparts its own hall-mark to its products, though its individuality may be wholly lost amid others that it has assimilated or unconsciously adopted. To learn to differentiate among all these, to be able to walk amid an assemblage of oriental carpets representing specimens of all the fabrics known to the world (if such a collection could be brought together, which is of course impossible), and to place—with the unerring certainty wherewith a skilled wine taster names a vintage, or a tea taster a crop—each specimen in its true locality and epoch, would require a span of life that has never been accorded to man. There is, however, a means by which the veriest tyro may learn to recognize—and it is no small matter—whether the oriental carpet offered to him is in reality oriental or is merely a clever imitation. Handsome it may be, rich in design, admirable in execution and in texture, and seemingly perfect in colouring. Sometimes these very beauties and perfections give cause to doubts. But in such a case, nay in all cases, let him closely examine the backing and the technique of the workmanship. Of course such things exist as backings of silk to wool carpets, and of wool and cotton to silk, and to mohair. These are matters for the advanced connoisseur. Generally speaking, however, the following hints

<sup>1</sup> For Part I see page 35 ante (October 1905).



## *The Classification of Oriental Carpets*

may be accepted as useful indications governing all true oriental carpets and rugs:—The warp threads round which the knots are tied are strong strings of unbleached wool in Persia and Asia Minor, and twisted cotton in India, which at the short ends are frequently knotted to form a fringe. The woof, which generally consists of strong double woollen threads, either black or red, is concealed between the tufts which it keeps tight and in regular square order. The tufts together form a plush surface, and if the carpet be folded the tufts along the fold are separated in an exact line. When the carpet is much worn and the loose ends have disappeared the knot loops give it the appearance of embroidered canvas.

Although it would of course be hopelessly impossible to attempt anything like a detailed inventory of the many classes of oriental carpets, yet a few briefly worded indications as to the specially salient characteristics of certain among them may not be without value, and may, at any rate, serve as aids to identification.

Carpets are made in many parts of Persia, but chiefly in Kurdistan, Khurasan, Feraghan (in Irak and Karman, each of these districts producing a distinctive texture and style). Of all these, the finest are undoubtedly those of Kurdistan, in which the pattern gives the effect of a layer of flowers strewn on the ground, or a field of wild flowers in spring. In addition to the 'khali,' or pile carpets, Kurdistan makes also thin smooth tapestry work, chiefly used for wall hangings and divan coverings, known as 'do-ru.' The Feraghan productions resemble those of Kurdistan, but are looser in texture and less elaborate in pattern. They are also cheaper. In Kurdistan work the effort of the designer is towards greater realism, the flowers, etc., being made to appear as though standing out from the ground. Karman carpets are even more realistic than the last-mentioned, and it is not uncommon to find in them figures of men and animals. Turkoman carpets, like those of all nomad peoples, are distinguished by the purely geometrical design common to the tent dwellers from all time—lozenges, cubes, squares, and in some form or other the key pattern and dice border; the colouring is generally rich, and the texture very good, and what appear at first to be flagrant irregularities, and even defects in the design, are in reality intentional, and have a hidden meaning. Their introduction is with a view of averting the evil eye and securing good luck. Gherous and nomad Afghanistan carpets resemble the Turkoman, save in certain minor local characteristics not easy to specify intelligibly. Mashad carpets at the beginning of the eighteenth century were the finest in texture and the most beautifully rich and soft in colouring in all Persia. The usual design is that which came to be known as the 'Herati' design, to explain which it will be

simplest to describe a specimen. In this, a sixteenth-century Herat carpet, the centre is of brilliant kermes red, the filling of tulips in varying shades of blue, green, and yellow. The border is green, with a rich tracery of leaves and varied coloured flowers, with birds of rich plumage in blue and gold. The cloud pattern among the tulips clearly shows the Tartar influence of the sixteenth century. It should be said that few, if any, carpets are now made at Herat, but the industry flourished there until its ruin by the Persians in 1838. Thus Herat carpets of any earlier date are Afghan and not Persian. The foundations of the finest Afghan carpets are of silk, and are entirely concealed from sight by the pile of sheep or goat wool. The reason for this is a desire to secure a warp at once specially fine, and able to carry the weight of the pile.

Shiraz is the capital of Fars, or Persia proper. It is situated 4,500 feet above the sea level, and is surrounded by rich and fertile plains supporting large flocks of sheep that produce some of the finest wool in the world. After the destruction of the town by earthquake in 1850 the manufacture of carpets was discontinued. Shiraz rugs are extremely valuable. They were made only for the rulers, and were not on the market. In point of rarity they may be said to rank with the tapestries of the Middle Ages. The specimen which I will here attempt to describe is a mixture of Mongolian and Persian style. The Mongolian element in Persian design was introduced on the conquest of Persia by the Mongols in the thirteenth century A.D.

The field of this specimen, which is small, and was intended possibly for a wall hanging, is brilliant red. The filling shows groups of cheetahs hunting and tearing deer, hounds and birds, amid which are scattered tulips and lotus buds, together with the signs of the Caduceus and Svastika in various forms. The outer centre is orange and lozenge-shaped, with a pattern of finches, tulips, and lotus; the inner centre is a dark blue flower-strewn square, while the innermost is an oval of red, patterned with tulips and lotus buds. The field has green corners, in which are pigeons, and the Tree of Life in pomegranate form. The inner border is orange, with alternate red and green shields on which are tulips linked together by a meandering design in dark blue, while the outer border, which is very narrow, is green, with yellow roses linked by brown lines.

Susanjird carpets, which are rare, have certain marked peculiarities of workmanship. They may be knotted like plush, or plaited like Gobelin work, or they may even combine both methods; but their essential characteristic is flat relief. The combination of plaiting and knotting (which was not done as it is to-day) gave the work the peculiar character of producing the effect of a picture. The embroidery on them is delicate like



## *The Classification of Oriental Carpets*

a painting, and is soft in effect. The subjects represented are either figures or conventional ornaments, but these figures do not only include animals, but also maps and plans of towns. They might be said to run on all fours with those mediaeval works labelled 'cum historia' or 'a ymaiges,' while those showing conventional ornamentation borrowed from the vegetable kingdom would correspond to the European works designated 'à arbres.'

The chief characteristics of the rugs of Bokhara and Samarkand are their texture, their colouring, and their peculiarity of design. They are invariably small pieces, and their texture is so extremely fine and their pile so soft that they resemble fine velvet rather than carpeting. Their body colouring is always dark red—so dark sometimes as to be almost black. In this surface the design, which is wholly geometrical, is traced in narrow lines of pure white, the figures employed being always either squares or polygons, or a combination of both, with stars and crosses linking them or decorating their centres. The border, when it exists, is an arrangement of octagons and crosses, or a delineation of a crude key pattern running between straight white lines. The design in these rugs is always in single lines only. Among the old carpets of Turkey none were more beautiful than the Bagdad. Indeed, few if any carpets, either of Persia, Afghanistan, or India, surpassed the best specimens produced at Bagdad either in richness of design, softness and beauty of colouring, delicacy of texture, or perfection of workmanship. In Bagdad carpets Mongolian, Persian, Arab, and Saracenic influences are clearly traceable, and many specimens combine features of all four in one design. In many cases, as in Suzanjird rugs, the Bagdad work is a combination of Gobelin and pile work, and in the Gobelin portion of the design gold or silver thread is frequently employed, while the ornaments or figures in pile relief are either in the finest wool or in silk. As in Herat, lavish use is made in Bagdad of silk. Very often the back is

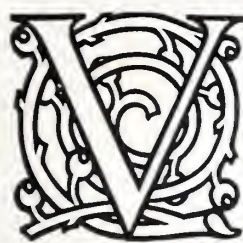
wholly of this material, while fine wool is used for the pile. Frequently, however, in a wool pile carpet a silk outlined design is introduced in order to give more sparkling effects. In Bagdad carpets nearly every known form of eastern ornamentation is employed. Trees in pots, flowers, figures of birds and animals, men and horses, fruit and symbolic emblems, each and all may find a place in a single specimen. The Kurdish carpets of Turkey have all the characteristics of nomad workmanship which have already been described; their design is invariably geometric, and the texture, though it cannot be called coarse, is never so fine as that of any of the higher classes of manufactures to which allusion has been made. Like most other Turkish industries, that of carpet production has made but little if any progress of late years, except in the beautifully organized factory established at Héréké by H.M. the Sultan, and in the Smyrna factory founded some years ago by an English firm. In this last, great pains have been devoted by the directors to improve in every way, alike in workmanship, colouring, and design, that class of product which throughout this country is generically known as the 'Turkey carpet.' It may be said that these gentlemen's efforts have been crowned with marked success, and that to-day are issued from their looms specimens of a very high artistic value. For the rest the Kurdish industries have been in no way encouraged, and a modern Kurd rug is an article to be avoided. There are still many ancient and valuable specimens of this (which must be called a vanishing) nomad industry on the markets, but these are being so rapidly absorbed by the wholesale exporters that the time is almost within view when it will be necessary to look for Kurdish rugs in the 'parlors' of the United States. It may be noted that the exquisite gloss and sheen and the peculiar softness of colouring of the best Smyrna carpets, as of the old Kurdish rugs, is brought about by the wool being dyed with the oil still in it.

*(To be continued.)*



# IL GRAFFIONE

BY HERBERT P. HORNE



VASARI is the first writer upon Florentine art who has left any account of Il Graffione. He states in the first edition of the 'Lives,' among his notices of Alesso Baldovinetti, that 'Il Graffione was his disciple, who executed in fresco, above the door of the Innocenti, the God the Father with those angels which are still to be seen there. They tell how the magnificent Lorenzo de' Medici, talking one day with Il Graffione, who was of an odd turn of mind, said to him, "I wish to have executed in mosaic and *stucchi* all the compartments [*spigoli*] of the cupola [of the cathedral] on the inside." At which Il Graffione answering, "You have not the masters," Lorenzo replied, "We have so much money that we will make them." Il Graffione immediately retorted to him, "Ah! Lorenzo, money does not make the masters, but the masters make the money." He was a fantastic and bizarre person, who never ate at a table covered by aught else than the leaves of the cartoons which he made, and never slept in any other bed than a chest full of straw, and without sheets.'<sup>1</sup>

The fresco to which Vasari here alludes, still remains in the lunette above the door of the church of the Innocenti, under the loggia of Brunelleschi. It is in an indifferent state of preservation, and was freely restored by Prof. Antonio Marini in the last century.<sup>2</sup> Yet enough remains of its original character to show that it is not only a work of the school of Baldovinetti, but so nearly in his manner, that it might well have been executed from a cartoon by that master. Signor Giovanni Poggi has kindly informed me of his discovery of a document in the archives of the Hospital of the Innocenti, which shows that this fresco was painted in 1458-9, by one Giovanni di Francesco. Whether or no this painter is to be identified with Giovanni da Rovezzano, whom Vasari names among the disciples of Andrea del Castagno,<sup>3</sup> is a question which Signor Poggi will no doubt discuss, when he publishes this document among others relating to the Innocenti, in his excellent periodical, the *Rivista d'Arte*. What concerns us for the moment, is the fact that the fresco in question, which Vasari attributes to Il Graffione, is thus proved to have been executed by another painter, and at a time when Il Graffione was but a child of three or four.<sup>4</sup> Again, the paintings

which Messrs. Cavalcaselle and Crowe have endeavoured to ascribe to Il Graffione, and which Mr. Berenson with far less reason has given to Pierfrancesco Fiorentino, are clearly the work of an earlier group of craftsmen, who flourished c. 1460-1480.<sup>5</sup> Thus, until now, we have been left without any authentic indications as to the character of Il Graffione as a painter.

Milanesi, in his notes to the edition of Vasari published at Florence in 1878-85, states that Il Graffione was born in 1455, and that he was placed as a youth to learn his art in the *bottega* of Piero di Lorenzo Zuccheri.<sup>6</sup> These statements were probably derived from some *Denunzia al Catasto* returned by the painter's family; a document for which I have hitherto searched in vain, but which, I suspect, may exist among the *Denunzie* of the year 1469-70.

Piero di Lorenzo Zuccheri, or Piero di Lorenzo Pratese, as he is sometimes, though incorrectly called, (for his full name appears to have been Piero di Lorenzo di Pratese di Bartolo Zuccheri,) with whom Graffione was placed as a boy, was a painter of considerable practice and repute in his day. According to one *catasto* returned in the year 1457, he was born in 1412;<sup>7</sup> and according

enabled to publish (Doc. 1) an agreement by which the prior of the Hospital, on February 28, 1457-8, commissioned Alesso Baldovinetti, to paint a fresco of the 'Annunciation' in the loggia of the Innocenti. Signor Bruscoli informs me that he has been unable to find in the books of the Hospital, any evidence that this fresco was actually carried out. If executed, it may have been destroyed when the existing frescoes in the loggia were painted by Poccetti, in the sixteenth century. But, perhaps, the lunette of God the Father, executed by Giovanni di Francesco in 1458-9, took the place of Alesso's projected 'Annunciation.' In any case, the document in question tends indirectly to confirm my contention as to the authorship of the cartoon for the extant fresco, executed by Giovanni di Francesco.

## DOC. I.

Firenze: Archivio dello Spedale degli Innocenti. Ricordanze A, dal 1448 al 1463, fol. clxxxviii.

Richordo questo di 28 di Febraio 1457 chome el priore oggi dello ispedalle de nocientj e rimasso dachordo chonnalesso baldovinetti maestro dipintore da lochargli a dipignergli una innvziata chome si richiede nella loggia dello nostro ispedalle e el priori gli debe chonperare tutti e cholor che si apartiene ad essa dipintura. E lui immentre che dipignie debe avvere le spese dallo ispedalle e dal maesterio suo le rimetti ede chontento che el priore gli diedi di tempo in tempo quello gli para e per chiazera di cio il sopra detto alesso sisoscrivera qui di pie di sua mano e se ne chontento a quanto disopra si chontiene

Io Alesso di baldouinetto son chontento i quanto di sopra si chontiene anno mese e di detto di sopra

<sup>5</sup> Cavalcaselle and Crowe, 'Storia della Pittura in Italia,' ed. Le Monnier, Vol. VI, p. 69. B. Berenson, 'The Florentine Painters of the Renaissance,' ed. 1900, p. 132.

<sup>6</sup> Vasari ed. Sansoni, Vol. II, p. 598, note.

<sup>7</sup> DOC. II.

Firenze: R. Archivio di Stato; Arch. delle Decime. Quartiere, Santo Spirito; Gonfalone, Drago, Filza 1457j, N verde 797, N° 352.

Antonio e piero di lorenzo di pratese, . . .

jo antonio isto apigione invna botegha avso dibarbiere posta dirimpetto asanto frlano . . .

jo piero isto apligione invna botegha avso didipintore posta nelchorso degli adjmarj . . .

<sup>1</sup> Vasari, ed. 1550, Vol. I, p. 389. This notice is reprinted without material alteration, in the second edition, of 1568, Vol. I, p. 381.

<sup>2</sup> Vasari, ed. Le Monnier, Vol. IV, p. 106, note.

<sup>3</sup> Vasari, ed. Sansoni, Vol. II, p. 682.

<sup>4</sup> By the kindness of Signor Gaetano Bruscoli, (to whom all students of Florentine art are indebted for the discovery of the documents relating to the 'predella' by Bartolommeo di Giovanni, for the high altar-piece of the Spedale degli Innocenti,) I am



# Il Graffione

to another of the year 1470, in 1410.<sup>8</sup> He matriculated in the Arte di Medici e Speziali, on October 3, 1440.<sup>9</sup> On August 1, 1453, he entered into partnership with Francesco di Stefano, detto Il Pesellino, and Zanobi di Migliore, for three years; at the end of which time, Piero continued in partnership with Pesellino alone, till the death of the latter on July 30, 1457.<sup>10</sup>

At the time when Il Graffione was placed with Piero, he still occupied the bottega in the Corso degli Adimari, which had once been the workshop of Giuliano d' Arrigo, detto Il Pesello, and which Piero had acquired from the daughters of that master, on December 8, 1453, shortly after entering into partnership with his nephew, Pesellino. Piero was then living in the Borgo San Frediano, in a house which he had bought in 1458; previously to that time he had lived in Camaldoli, in the Via del Fiore, in the parish of Santa Maria a Verzaia, within the walls.<sup>11</sup> In 1472, he succeeded Andrea della Robbia as *camarlingo* of the Compagnia di San Luca.<sup>12</sup> He died and was buried in the church of San

Frediano on May 9, 1487.<sup>13</sup> If my conjecture as to the source of Milanese's notice be correct, Il Graffione must have been placed with Piero di Lorenzo Zuccheri, c. 1468-9.

The enrolment of Il Graffione into the Compagnia di San Luca, at Florence, is recorded in the 'Libro Vecchio' of that confraternity in the following undated entry: GIOVANI DIMICELE DIPINTORE,<sup>14</sup> As the name of Il Graffione does not occur among the entries of the year 1472, in the 'Libro Rosso' of the Compagnia di San Luca, the entry in question was probably made subsequently to that date; but probably before the year 1480. At what time Il Graffione became the assistant of Baldovinetti (for he must certainly be regarded as the assistant, rather than the disciple of Alesso, as Vasari states) there is no evidence to show; all that we know in this regard, is that Il Graffione was working on the altarpiece of the Cappella di San Lorenzo, in Sant' Ambrogio, and received money for the work on behalf of Alesso, between January 5, 1484-5, and September 3, 1485. At that time Alesso was engaged upon the two chief undertakings of his lifetime; the frescoes in the Cappella Maggiore of Santa Trinita, which he was commissioned to paint on July 1, 1471, and which were not finally disposed of till 1497, and the restoration of the mosaics in the Baptistery at Florence, for which a yearly rent was assigned to him, in 1483. Except for a few commissions of small importance, Alesso appears to have been entirely occupied with these two undertakings during the remainder of his life. Il Graffione, as we know, certainly worked for Alesso in the quality of a painter; but there is no evidence to show that he assisted that master in the restoration of the mosaics in the Baptistery, as Messrs. Cavalcaselle and Crowe have concluded from the anecdote which Vasari relates of him.<sup>15</sup> Alesso died on August 29, 1499, at the age of 77; but for some years before his death, he appears to have ceased working, on account of his age. An entry in his 'Ricordi,' of October 23, 1491, is the last notice which we have of any work executed by him.<sup>16</sup> It is probable, however, that at that time Il Graffione had established himself as an independent master. Among the 'nomina architectorum' who were called upon to judge the designs submitted for the façade of Santa Maria del Fiore, on January 5, 1490-1, is that of 'Joannes Graffione,' marked 'absens.'

## <sup>13</sup> DOC. IV.

Firenze: R. Archivio di Stato; Arch. della Grascia, N° 5, Libro Primo Nero dei Morti di Firenze, dal 1457 al 1501, fol. 186 tergo,

M cccc° lxxxvij

Piero di lorenzo dipintore Riposto in s<sup>to</sup> friano adj 9 di maggio.

<sup>14</sup> Firenze: R. Archivio di Stato; Arch. dell' Accademia di Belle Arti, No. 1, fol. 9 tergo.

<sup>15</sup> Cavalcaselle and Crowe, 'Storia della Pittura in Italia,' ed. Le Monnier, Vol. VI, p. 69.

<sup>16</sup> G. Pierotti, 'Ricordi di Alesso Baldovinetti,' Lucca, 1868, p. 19.

## Boche

Antonio deta dannj 47  
Piero deta dannj 45  
Mona vettoria mja donna deta danj 36  
Giouannj mjo figliuolo deta dannj 13  
Saluestra mja figliuola deta dannj 8

## <sup>8</sup> DOC. III.

Firenze: R. Archivio di Stato; Arch. delle Decime: Quartiere Santo Spirito; Gonfalone, Drago; Campione 1480, N° verde 999, fol. 109 recto,

Antonio epiero dilorenzo dipratense . . .  
beni alienati

Vna chasa . . . nella quale abitaano [sic] posta in chalmaldolj nella via del fiore nel popolo di sancta marja averzaia drento alle mvra . . . vendemola ag'usto di piero tessepannjanj . . . 30 di gungnio 1461 . . .

## Sustanze

Vna chasa doue abitano [sic] posta in borgho sanfrianco . . . chonperamola dabartolomeo dichiricho di jachopo fiorinj 124 roghato ser matteo ghuerucci sotto dj 30 daprile 1458 . . .

Vna entratura duna botegha douabito posta nelchorso delli adimarj popolo sancta maria njpotechese chomperala dalle figliuole di giuliano darigho detto pesello fiorinj 35 roghato ser antonio di ser batista sotto dj 8 di dicembre 1453 eldetto sito enedella chongregghazione depreti epagho lanno dipigione fiorinj 14<sup>1</sup>/<sub>2</sub> . . .

## boche

Antonio deta dannj 71  
piero deta dannj 70  
Giouanj detta danj 35  
Epui oinchasa vna mja figliuola chon due figliuoli cheone adare loro lespese sillone [sic] bene maritata.

[Giovanni and the daughter with two sons were the children of Piero and his wife, Monna Vettoria, as appears from the foregoing *catasto*].

<sup>9</sup> Firenze: R. Archivio di Stato; Arch. dell' Arte di Medici e Speziali, No. 21, Matricole, dal 1408 al 1444, ad annum.

<sup>10</sup> The documents from which these facts are derived have been partly, and not very correctly, printed by Herr Werner Weisbach, in his 'Francesco Pesellino und die romantik der Renaissance,' pp. 127-8.

<sup>11</sup> See Doc. III, note 8 above.

<sup>12</sup> Firenze: R. Archivio di Stato; Arch. dell' Accademia di Belle Arti, No. 2, Libro Rosso della Compagnia di San Luca, fol. 15, recto, etc.





THE VIRGIN MARY  
 AND SAINT JOSEPH  
 WITH THE CHRIST CHILD  
 FROM A MANUSCRIPT  
 OF THE BOOK OF MATTHEW  
 IN THE  
 LIBRARY OF THE  
 UNIVERSITY OF TORONTO











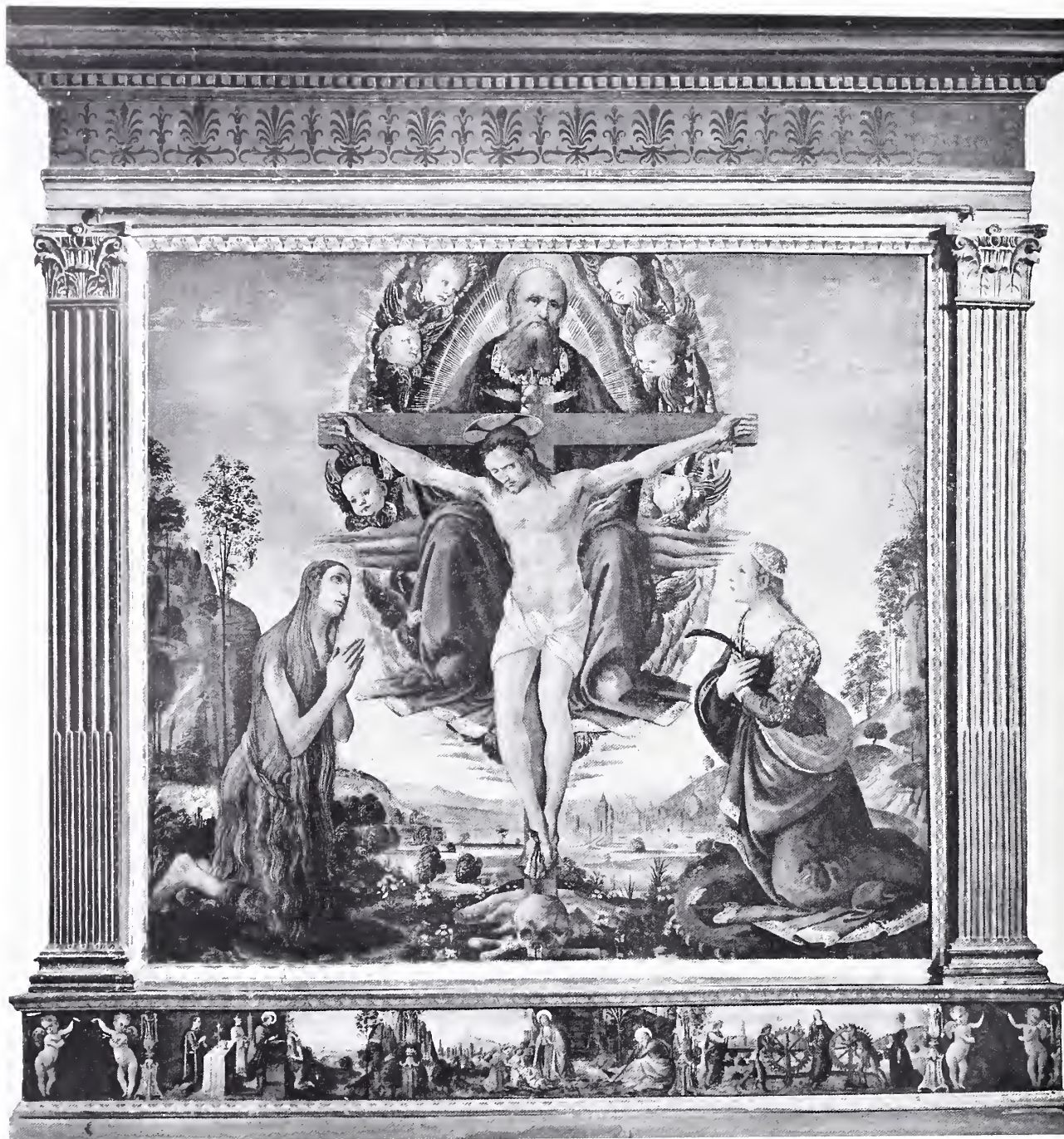


PLATE II. THE TRINITY; BY  
IL GRAFFIONE SANTO SPIRITO,  
FLORENCE



This list includes the names of all the most eminent masters, whether painters, sculptors, or architects, who were then living in Florence; and the inclusion in it of the name of Il Graffione is evidence of the reputation which he enjoyed at that time.<sup>17</sup> The name of 'Giovannj dimichele ischeginj dipintore' occurs in the 'Libro Rosso,' of the Compagnia di San Luca, in entries of the years 1503 and 1508, recording the payment of fees to the confraternity.<sup>18</sup>

Milanesi states in his notes to Vasari, that Il Graffione died in 1527.<sup>19</sup> It appears, however, from the matriculations of the Arte di Medici e Speziali, that one 'Lorenzo di Giovanni di Michele di Lorenzo, painter,' was enrolled in the guild, on July 8, 1521, without payment of fees, since his father, who was then deceased, had matriculated in the Company.<sup>20</sup> This painter would appear to have been the same person as 'Lorenzo digiouannj schegutj dipintori,' who was enrolled in the Compagnia di San Luca, in 1525: the name Scheguti being an error for Scheggini.<sup>21</sup> If that is so, this Lorenzo was a son of Il Graffione: and the latter was already dead in 1521.

Let us now turn to the *Nativity of Our Lady*, which in 1484-5 was painted in the centre of Alesso's altarpiece, in Sant' Ambrogio,<sup>22</sup> and of which Il Graffione appears to have been the author. In spite of its damaged condition, the more important passages of this *Nativity*, and in particular the head and hands of the Virgin, are sufficiently well preserved to serve the purposes of connoisseurship. Four traits in this *Nativity* I especially wish to remark. Firstly, the whole conception of the kneeling figure of the Virgin is markedly Filippesque; and in this quite distinct from the more naturalistic conception of such a figure by Baldovinetti, as exemplified in his fresco in the atrium of the SS. Annunziata at Florence. The attitude of the figure in question and the lines of the draperies at once recall Fra Filippo, in their grace and sweetness; although this *Nativity* contains nothing which would allow us to conclude, that it was executed by one of the immediate disciples of that master. Again, the type of the Virgin's head and the form of her hands are distinctly Filippesque; indeed, the latter recall the peculiar type of Filippino, with their long bony fingers and the accentuation of the space between them. Thirdly, the lifeless drawing of the Virgin's hair which falls over her brow and

hides her ears, in heavy, dank locks, is a peculiar and unmistakable trait. Lastly, the figure of the Child, both in conception and drawing, is so obviously reminiscent of the manner of Lorenzo di Credi, that it at once explains Federigo Fantozzi's otherwise enigmatical allusion to this altarpiece in his 'Nuova Guida di Firenze,' as 'dipinta sul fare di Lorenzo di Credi.'<sup>23</sup>

Now all these traits, with others less obvious, but no less distinctive, are to be found in an altarpiece of the 'Trinity,' which is still preserved in the church of Santo Spirito, at Florence.<sup>24</sup> This altarpiece, which has long proved a crux to students of Florentine art, and which has been ascribed to many hands, but never, I believe, to that of Il Graffione, is in the second of the four chapels of the Corbinelli family, which stand in the head of the left transept of Santo Spirito. The principal panel of this altarpiece represents God the Father seated within an orle of seraphim, and supporting the Cross, on which hangs the crucified Christ. Over the head of the Cross hovers the Holy Spirit in the form of a dove; and at the foot of the Cross, which is set in the earth, lie a skull and bones. On the left of this central group, kneels St. Mary of Egypt, clad in the mantle of her hair; and on the right, St. Catherine of Alexandria, with the palm and broken wheel of her martyrdom. In the background of the panel is a view of Florence and the valley of the Arno. The predella is painted with three stories: namely, the *Nativity* in the centre, the *Communion of St. Mary of Egypt* on the left, and the *Martyrdom of St. Catherine* on the right. Right and left of the two latter stories are the kneeling figures of the donor and his wife, in the costume of the time. The stories are divided from one another by gilt candelabra; and at either end of the 'predella' are two 'putti,' who support a shield, blazoned with the arms of the Corbinelli family. As to the date of this altarpiece, we know that the choir and transepts of Santo Spirito were finished, and the office first said there in 1481.<sup>25</sup> From that time forward, the lateral chapels were gradually furnished with pictures. The altarpiece in the last of the Corbinelli chapels bears the date 1482; and another altarpiece in the left transept, a work by Raffaello Carli, bears the date 1505. On internal evidence, the altarpiece of the 'Trinity' would appear to have been executed during the last decade of the fifteenth century.

Let us first turn to the little *Nativity* in the predella of the Corbinelli altarpiece. Now not only is the whole conception and pose of the kneeling figure of the Virgin of the same Filippesque character as that in the *Nativity* in Sant' Ambrogio, but the figure of the Child, notwithstanding the difference of attitude, is no less

<sup>17</sup> Vasari, ed. Sansoni, Vol. IV., p. 307.

<sup>18</sup> Firenze: R. Archivio di Stato; Arch. dell' Accademia di Belle Arti, No. 2, fol. 63 verso and fol. 64 recto.

<sup>19</sup> Vasari, ed. Sansoni, Vol. II., p. 589, note.

<sup>20</sup> Firenze: R. Archivio di Stato; Arch. dell' Arte di Medici e Speziali, No. 10, Matricole per la Città, dal 1490 al 1523, fol. 173 verso. I am indebted to my friend, Sir Domenic Coinaghi, for calling my attention to this point, as well as for other assistance while writing this article.

<sup>21</sup> Firenze: R. Archivio di Stato; Arch. dell' Accademia di Belle Arti, No. 1, fol. 11 verso.

<sup>22</sup> Plate I, p. 191. An account of this newly-discovered altarpiece appeared in the October number of this Magazine, p. 51, ante.

<sup>23</sup> L. c. ed. 1834, p. 248.

<sup>24</sup> Plate II, p. 194.

<sup>25</sup> G. Richa, *Chiese Fiorentine*, Vol. IX, p. 4.



## Il Graffione

reminiscent of the manner of Lorenzo di Credi, as the Child in the latter painting. The same cast of the draperies, the same form of the hands, the same lifeless character of the hair, are equally characteristic of both paintings. The latter traits, however, may be studied to better advantage in the principal panel of the altarpiece. There, the heavy drawing of the hair of the St. Mary of Egypt, the manner in which it falls over the forehead of the figure, and hides the ear, its dead, clammy appearance, form a series of traits which are unmistakable, and which reoccur identically in the figure of the Virgin at Sant' Ambrogio. But there is yet another and more subtle kind of resemblance between the two paintings, in the quality and accent of their line, and in the mode in which their peculiar sentiment is expressed. These characteristics, occurring as they do in conjunction with the more obvious traits which I have described, can leave no doubt, I think, that the altarpiece in Santo Spirito, and the *Nativity* in the panel in Sant' Ambrogio are the work of the same painter.

Again, the Corbinelli altarpiece, on account of the ampler scope of its design, and its finer condition, exhibits certain traits which are not to be seen in the damaged *Nativity* in Sant' Ambrogio. In the first place, the altarpiece is clearly the work of a man who acquired his art under Filippesque influences. The whole conception of the central group at once recalls the panel of the *Trinity* in the National Gallery; a painting which in its design, and partly in its execution, is undoubtedly the work of Pesellino. Indeed, the altarpiece in Santo Spirito, not only as regards conception, but also as regards drawing (notably in the figure of the Christ), has far more in common with Pesellino's panel, than with the altarpiece of the *Trinity*, which Baldovinetti was afterwards commissioned to paint in 1470, for the high altar of Santa Trinita at Florence.<sup>26</sup> Yet many of the Filippesque influences to be traced in the altarpiece of Santo Spirito, are other than those which Il Graffione could have known in the workshop of Pesellino's partner. The colour scheme, with its preponderance of small azures and clear purples, no less than the landscape, reveals the hand of a craftsman who must have fallen under the influence of Filippino Lippo about the same time, and under much the same circumstances, as the anonymous painter to whom Mr. Berenson has given the name of Amico di Sandro. The little *Virgin and Child with St. John*, by this master, in the National Gallery, No. 1412, will suffice to illustrate my contention: and I need only add that the similarity as regards the landscape is chiefly apparent in the forms of the trees, especially those which are freely touched in against the sky, and in the somewhat fantastic treatment of the view of Florence.

<sup>26</sup> Reproduced in THE BURLINGTON MAGAZINE, Vol. II, p. 28.

Again (I allude to the Corbinelli altarpiece), the scheme of the draperies in general, and of the flat folds of the skirts where they fall on the ground in particular, closely recalls the manner of Filippino. Yet in spite of these traits, the influence of Baldovinetti is everywhere to be traced in the altarpiece, in the obvious effort of the painter to attain to a greater naturalism than was implied in the formula of the manner in which he was really working; in the types of some of the heads, such as those of God the Father, and of the seraphim; and not least, in its great technical accomplishment.

The altarpiece of the *Trinity* was certainly executed subsequently to the *Nativity* of 1484-5. On stylistic grounds, it would seem to have been painted during the last decade of the fifteenth century. But Il Graffione must have fallen under the influence of Filippino at an early period of his career, and more precisely, at some time subsequent to 1470, when he was still in the *bottega* of Piero di Lorenzo Zuccheri, and previously to 1484-5, when he was already working as the assistant of Baldovinetti.

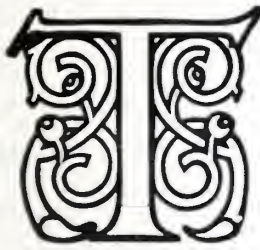
In conclusion, the two paintings which I have indicated as the work of Il Graffione, enable us to form a clear conception of his character as a painter. They show that he was the assistant, rather than the disciple of Baldovinetti; and that before he worked for Alesso, the essential traits of his manner were already formed under Filippesque influences, of which the more clearly defined are those of Pesellino and Filippino Lippi. But although endowed with no little sense of beauty, Il Graffione had far less sympathy with the imaginative side of Florentine art, of which the Filippesque painters were the great exponents, than with the science of the naturalists. And so, unlike the Amico di Sandro who, with a real gift for invention of an illustrative kind, abandons himself to exquisite improvisation and the expression of delicate sentiment, Il Graffione, as soon as Baldovinetti has crossed his path, seeks after a greater proficiency in the science of design, a greater naturalism in the construction and relief of his figures, and a greater accomplishment in all that concerns the technical part of his art. Although of an impressionable temperament, he was both in his life, as Vasari's anecdotes show, and in his art, a man of distinct and engaging personality. The Corbinelli altarpiece may not be a great work of art, but it is a work of no little pictorial beauty, an admirable piece of decorative colour, and of a remarkable accomplishment. The craftsman, who appears to have lived upwards of sixty-five years, and who painted with the skill which characterizes this altarpiece, must have left behind him much work of a similar accomplishment. It is impossible that all his paintings can have disappeared. Perhaps this article may prove the means of identifying other works by his hand.



# ECCLESIASTICAL DRESS IN ART

BY EGERTON BECK

## ARTICLE V



ranks of the clergy.

The cardinal is represented as wearing a cassock (or, to speak with more accuracy, a *zimarra*); sash; collar; mantle or *ferraiuolo*; and skullcap. He also has a ring and a pectoral cross.

The cassock, the *vestis talaris*, has been worn, in one form or another, by the clergy throughout the ages. In earlier times there was probably nothing which differentiated it from the long robe worn by other professional persons; Quicherat, speaking of the end of the fifteenth century or thereabouts, says that this certainly was the case in France. At the present day the cassock is buttoned down the whole front, except by clerks regular (other than the Jesuits), the Oratorians and the Redemptorists, who have retained the cassock of the secular clergy in Rome or Naples of the sixteenth, seventeenth or eighteenth century as the case may be. The Jesuits in Rome, judging from a picture lying before me, wear a loose gown, unfastened and without a sash. As a rule cardinals and bishops, other prelates, and the clergy generally, wear a black cassock as their ordinary dress. The cassock of a cardinal, however, is trimmed with purple and has buttons of that colour; that of a bishop or a curial prelate with crimson; and that of a papal chamberlain or chaplain with violet. The pope always wears a white cassock; so do canons regular, as a rule; and regular prelates, belonging to a monastic or mendicant order, wear one of the colour of the habit of their order, as has been already explained. Formerly the cassock was lined with fur, and was known as a *pelliceum*. In the National Gallery there are examples of such furred cassocks:—the kneeling canon in Gerard David's picture, *A Canon and his patron Saint* wears one; so does the kneeling canon in *The mystic Marriage of St. Catherine*, by the same artist; and so the kneeling cleric in *The Legend of St. Giles*, by an unknown Fleming.

The cassock with false sleeves and little tippet, which the cardinal wears, is, as has been said, called a *zimarra*. This should only be worn by the pope, cardinals, bishops, curial prelates, vicars general, irremovable parish priests and the rectors

<sup>1</sup> For articles I, II, III, IV, see Vol. VII, pp. 281, 373, 446 (July, August, September, 1905), Vol. VIII, p. 47 (October, 1905).

of seminaries:<sup>2</sup> but the rule is not adhered to, in England at any rate.

*Zimarra* is also the name given to a loose over-cassock worn in the house. It reaches to the feet, has a little tippet, and may have sleeves, full length or short, or 'wings' hanging, at the back, from the shoulders. Portraits of ecclesiastics in it are fairly common. In the print-room of the British Museum there are plenty of examples among the German and Flemish portraits of the seventeenth and eighteenth centuries. In Germany, judging from these portraits, it was often richly embroidered; the embroidery being very like that on the gown of a Cambridge M.D. The *supertunica*, one finds mentioned in old inventories, was probably a form of the *zimarra*.

The sash, according to the modern Roman custom, is a mark of the prelature and of irremovable parish priests; but its use was not always so restricted, even in Rome. The dress of the clerks regular shows what was the sixteenth-century custom; and that of the Redemptorists what was worn in the Neapolitan district in the first half of the eighteenth. And, indeed, from the decrees of synods, quoted by Bonanni, ranging in date from the fourteenth century to the seventeenth, it is quite clear that the sash formed an integral part of the clerical dress. Cardinals wear a purple or a violet one, according to the season; bishops and prelates violet or black. The colour of the sash of regular bishops is, as a rule, the same as that of their cassocks; but Carmelites, who wear a brown cassock, have a dark violet sash; and Cistercians have a black sash though a white cassock. There may be other exceptions, but I know of none. The Venetian clergy formerly wore the silver girdle, which still formed part of the dress of nobles when Evelyn visited Venice in the seventeenth century; but the Augustinian patriarch, Andrew Bondimeno (1460-1464), restricted its use to dignitaries and doctors.

The collar in its present form consists of a band of metal or leather, covered with silk or stuff; attached to it is a piece of the same silk or stuff which hides the shirt. A narrow strip of linen turned over the band completes this article of dress. The pope wears a white collar always. Cardinals wear purple or violet—the latter on rare occasions, which need not be taken into consideration. Bishops, curial prelates, papal chamberlains and chaplains, have two collars also, violet and black; but what has just been said of the cardinal's violet is true of the black of these dignitaries. Many canons have a violet collar, and so have the professors of at least one

<sup>2</sup> Barbier de Montault, op. cit. I 90.



## Ecclesiastical Dress in Art

seminary, that of Belluno. Cardinals and bishops belonging to the monastic and mendicant orders follow the colour of their cassock for their collar.

Formerly the collar of the shirt—and afterwards, instead of the shirt, a strip of linen—was turned over the collar of the cassock. Examples of collars of one or other of these forms may be seen in the National Gallery, the National Portrait Gallery, and the Victoria and Albert Museum. In the National Gallery there are the portraits of Richelieu, and the *Portrait of a Cardinal* in the Tuscan room; in the Victoria and Albert Museum miniatures of Richelieu and Mazarin; and in the National Portrait Gallery a portrait of Cardinal Henry Stuart, duke of York, by P. Battoni. There are other examples in the portraits of seventeenth-century French prelates, by P. de Champaigne, reproduced in Gazin's *Philippe et Jean Baptiste de Champaigne*. There are many examples, too, in Guarnacci<sup>3</sup>—the portraits of Cardinals Frederick Borromeo, Howard, Kleinburg and Le Camus, among others. Spanish and Portuguese cardinals, judging from these portraits, wore smaller collars than were usual elsewhere, only just turning over the top of the cassock, and latterly barely showing. Collars turned over the cassock are still used; the Oratorians and the Redemptorists adhere to the old fashion. So in France and Belgium there is the *rabat* (black bands worn by most of the clergy), which recalls the usage of pulling the shirt collar over the cassock; but it is not easy to understand why the colour was changed to black, unless it were for economy.

The *stockings*, which do not show in this portrait of Cardinal Newman, were formerly of the same colour as the cassock. Now, speaking generally, they follow the same rules as the collar. But it must be remembered that there are many canons who wear violet stockings, and some who use red ones, without regard to the colour of their cassock.

The *skullcap* in the form shown here is modern. It varies in colour according to the rank of the wearer. That of the pope is white silk, and that of Premonstratensian canons and some abbots white wool; that of cardinals and some archbishops purple; that of the patriarch of Venice crimson. Bishops since 1867 have had a violet one, as had French and Flemish ones before that date. Some abbots, too, have a violet skullcap; and so had some canons formerly. A Sylvestrine abbot has a blue one.

In olden times the skullcap was larger, covering the top of the head and the ears. This is seen in a tapestry made for St. Mary's hall, Coventry, before 1447:<sup>4</sup> and in the bust of

Bishop Salutati, in the cathedral of Fiesole, which Perkins says was commissioned before 1462. St. Jerome, too, is represented with it, in Crivelli's *Madonna della Rondine* in the National Gallery; and the kneeling bishop in the picture reproduced on page 184 of this magazine for February 1904 seems to have a skullcap of this description under his mitre. A similar headdress was worn by the doge of Venice under the *cornio*, or ducal cap; this is seen in Bellini's portrait of the doge Leonard Loredano, and also in the portrait of the kneeling doge, John Mocenigo, in Carpaccio's *Madonna and Child* in the National Gallery. It bears some resemblance, too, to the coif of the English serjeants-at-law.

The *mantle*, called in Italy *ferraiuolo*, is common to all ranks of the clergy. Cardinals have it of purple or violet, bishops and curial prelates of violet or black, according to the season, with the exception of those cardinals and bishops who are monks or friars. These regular prelates follow the rules as to colour which were given in another article, as do the abbots of the monastic orders and of the canons regular. The rest of the clergy use black. In the sixteenth century, instead of the flap at the back which now forms part of the mantle, there was a standing collar, and this is still in use among the clerks regular. In France, it is now to a very great extent superseded by a tippet reaching to the waist, which Barbier de Montault says began to come into use about the year 1850; this tippet is not reserved to priests, but is worn by all ranks of the clergy, even the lowest, and, indeed, by seminarists who are not yet clerics.

The *ring* is, among ecclesiastics, the mark of some dignity. It is worn by the pope; by cardinals; by bishops; by abbots; by protonotaries apostolic; by some other curial prelates; by doctors; and by some canons. The pope's ordinary ring is, Barbier de Montault tells us, a cameo; cardinals wear a sapphire; doctors are, theoretically, restricted to plain gold. The ring is now worn on the third finger of the right hand, but custom has varied; Cranmer, for example, in his portrait by G. Fliccius, in the National Portrait Gallery, has one on the left index.

The *pectoral cross*, as a part of the ordinary costume of a bishop, is not mentioned in the *Caeremoniale Episcoporum*; in fact, the custom of wearing it only dates from the early part of the seventeenth century. It took its rise in France; apparently at the suggestion of Henry IV after that a bishop, who could not be recognized from his dress, had been insulted by a sentinel at the gate of the Louvre. Its use was adopted in Rome at a much later date; the first cardinal who appears with it in Guarnacci, is John Theodore of Bavaria, bishop of Liège, who was created in 1743. Pius IX was the first pope to wear one. But the pope only wears a pectoral cross in private life, never

<sup>3</sup> *Vitae et Res Gestae Pontificum Romanorum et S.R.E. Cardinalium*. (Rome 1751.)

See Shaw, *Dresses and Decorations* (London 1843), vol. ii.





P. 1823 CARD NEWMAN  
 PORTRAIT OF NEWMAN, ENGRAVED IN THE NATIONAL PORTRAIT  
 OFFICE, 1845. BY J. W. WALKER



P. 1824 BOSCHET IN ECCLESIASTICA MAGNA. FROM THE ENGRAVING  
 BY P. I. DREVET AFTER REGAUD







## Ecclesiastical Dress in Art

when in his official dress. By cardinals, not consecrated bishops, it was never worn within the limits of the old papal states. Outside those limits cardinal priests wore one; but cardinal deacons were precluded from its use everywhere till May last, when the pope by a *motu proprio* extended its use to all cardinals. Cardinal Newman is represented in one; but, unless he had a special privilege, this (like the colour of his mantle, sash, etc.) is wrong.

When it was first adopted in France, and for long after, as is evident from portraits, the pectoral cross, which is of the form of a Latin cross, was only worn by those bishops who had not been admitted to the order of the Holy Ghost; Richelieu, for example, in his portrait in the National Gallery, has only the cross of his order. But within a century and a half of its introduction it had become the recognized badge of the episcopate, not in France only but generally. It was soon adopted by regular abbots; and it is also worn by some canons—though most of those canons who have a cross, have it of the Maltese shape.

The pectoral cross as a rule has only one bar; but a cross with two bars is worn by the patriarch of Lisbon, the patriarch of the East Indies, and the archbishop of Armagh. A question was raised in Rome as to that of the last named, but Cardinal Logue satisfied the ceremoniars that in wearing it he only followed the tradition of his see, going back long before the adoption of the pectoral cross as an ornament worn with the ordinary dress.<sup>6</sup>

The *Caeremoniale Episcoporum* directs that bishops belonging to one of the military orders, such as that of St. John of Jerusalem, shall wear the cross of their order hanging from the neck. So that these prelates would presumably have two crosses. The Mercedarians wear, as a badge, the arms of James I of Aragon; and I have seen a portrait of Manuel Martinez, bishop of Cadiz (1825–1827), in which he wears both the badge of his order and the pectoral cross; the two are joined together, the round badge being fastened to the top edge of the cross.

The *hat*, which is not represented in this portrait of Cardinal Newman, may be either a *tricorne* or simply turned up at the sides. The ordinary hat is generally black. But the pope always has a red one; Premonstratensian canons and, I believe, Camaldolese abbots (like their monks) white. Cardinals have, or used to have, the underneath part of purple; bishops, the regent of the chancery, and the secretary of the congregation of the Index, of green. The cord varies in colour. Cardinals have a red and gold one; protonotaries and some canons, red; patriarchs, nuncios, some other archbishops and bishops, green and gold; bishops generally, the two Roman prelates just named, and some canons, green; domestic prelates,

papal chamberlains and chaplains, and many canons, violet; the clergy generally, black.

A word must be said of a dress, common in Rome till quite recently, known as *costume d'abbate*. This consisted of a coat, waistcoat, and breeches, collar, stockings, buckled shoes, and a small mantle, of the width of the shoulders and length of the coat. This dress was never worn by the pope. Cardinals used it; their stockings and collar were purple, but the mantle black like the coat.<sup>6</sup> It must not be assumed that everyone represented in this dress was an ecclesiastic. Medical men, lawyers and others adopted it, even to the collar, a practice which, though forbidden by more than one pope, was persisted in till the time of Leo XII (1829–1830).

Formerly ecclesiastics wore over the long dress, which would now be called a cassock, another of linen, which also reached to the feet, and probably had large loose sleeves. This dress was, from the fact that it was worn over the *pellicum*, called the *superpellicum*; whence the term surplice. It is, for example, so spoken of by a twelfth-century bishop of Havelberg who said that it was then worn by the Austin canons. But for reasons of convenience it was abandoned, out of choir at any rate, for a shorter linen dress, with tighter sleeves, which was sometimes called the Roman shirt (*camisia*), sometimes the *rochet*.<sup>7</sup> It is with this that we are now concerned; more will be said about the surplice in the next article.

After it had been abandoned by the rest of the clergy the *vestis linea* was still worn by bishops and canons regular, and something must be said of its use by each of these classes.

The fourth council of the Lateran, held in 1215, ordered that bishops should, unless they were monks, wear a linen dress in public; and they certainly continued to do so till the sixteenth century. Warham is represented in a *rochet* in his portrait at Lambeth; so is Cranmer in his portrait in the National Portrait Gallery. Another example may be seen in THE BURLINGTON MAGAZINE for May 1904, in which was reproduced the portrait of a distinguished bishop of Alba, Andrew Novelli, who died in 1513. Bishops no longer wear the *rochet* as part of their ordinary dress; but so late as the sixteenth century those of the province of Milan were ordered to do so.<sup>8</sup>

The *rochet* forms part of the dress of the greater number of canons regular; it is, indeed, their distinguishing mark, though by some of them it is only worn in choir. In some places the canons made use of a curious form of it known as the *saroc* (*sarrocium* or *scorlicium*) which had the sleeves and a considerable portion of the body of the *rochet*,

<sup>6</sup> See *Annuaire Pontifical Catholique* for 1898, page 50.

<sup>7</sup> It appears from Lynwood's *Provinciale* that in England a sleeveless surplice was called a *rochet*.

<sup>8</sup> Thomassin, *Vetus et nova Ecclesiarum Disciplina*, I il 50 (Lucca, 1728).

<sup>1</sup> See *Annuaire Pontifical Catholique* for 1901, page 283.



## Ecclesiastical Dress in Art

from the waist to the collar, cut away. In other places the canons abandoned its use for ordinary wear, but retained some reminder of it in their dress. Some wore broad strips of linen hanging down back and front from the neck; others narrow strips; others had these narrow strips, instead of hanging straight down, tied under the right arm; others again had a strip round the neck with a pointed piece hanging down in front. And with these embryonic rochets they are represented in their portraits. Perhaps the strangest of all these substitutes is one mentioned by Dom Caesar Benvenuti, an abbot of the Lateran canons, who tells us that in the sixteenth century some canons wore linen sleeves, reaching to the elbow, over their cassock; this reminds one of a ludicrous picture in the Wallace Collection, *Joan of Arc in Prison*, in which the painter, Delaroche, has represented a cardinal wearing the sleeves only of his rochet.

At the present day canons regular are the only ecclesiastics who wear the rochet as part of their ordinary dress, but for choir and official dress it is used by many. This properly belongs to the next article, but it is, perhaps, best to finish the subject here. The rochet, then, is worn by the pope; by cardinals and bishops who belong to the secular clergy, or to the clerical or military orders; by curial prelates; by a large number of canons; and by some parish priests. There is, too, at least one instance of its being worn by all the clergy of a particular district—that of the old principality of Carrara—a custom which is possibly explained by the fact that all the churches of the principality were once subject to the canons regular of St. Frigidian.<sup>9</sup> The rochet is expressly forbidden to prelates belonging to the monastic and mendicant orders. It is however worn by Spanish bishops belonging to these orders;<sup>10</sup> and other bishops who belong to them sometimes obtain permission to wear it. Many Benedictine abbots have also obtained permission to do so; and the usual anomalies present themselves. The abbot of Monte Vergine, for example, who has quasi-episcopal jurisdiction over a certain territory, may not wear a rochet, though many titular abbots have the privilege.

<sup>9</sup> Barbier de Montault, *Le Costume*, i. 316.

<sup>10</sup> See Benedict XIV, *De Synodo dioecessana*, III, xi, 4 (Rome, 1755).

The rochet formerly was of plain linen, without any lace or other ornament, though in England and elsewhere it had a band of fur or other stuff round the wrist. There are plenty of examples of the plain rochet in the National Gallery:—Among others, Raphael's portrait of Julius II; Sebastiano del Piombo's portrait of Cardinal Medici; the St. Jerome and St. Nicholas of Bari in Signorelli's *Virgin Crowned with Angels*. The fur wristband may be seen in the portrait of Warham at Lambeth; and a black stuff one in the portrait of Cranmer in the National Portrait Gallery and in that of the ecclesiastic in Valdes Leal's *Assumption* in the National Gallery. The canons regular of the Lateran and the canons of the cathedral of Ajaccio,<sup>11</sup> possibly others, still wear the plain rochet; but as a rule it is now ornamented with lace as in the portrait of Bossuet, reproduced on page 199, and in the portraits of Richelieu, by Philippe de Champaigne, and of Cardinal Cerrini, by Maratti, in the National Gallery.

The rochet is so common an object that it might be supposed that those interested in pictures would be familiar with it. But this does not appear to be the case. Attention has already been called to the misdescription of Richelieu's rochet in the catalogue of the National Gallery; and there are worse examples. In the Dulwich Gallery there is a picture, by Turchi, *A Venetian Procurator presented to the Virgin by the Blessed Lorenzo Giustinian*. The first patriarch of Venice is here represented in a rochet, which, with the wildness which seems characteristic of compilers of catalogues, is described as 'a grey coat'; whilst in the series of guides to the picture galleries of Europe, *La Peinture en Europe* (one of the editors of which is the keeper of paintings in the Louvre and a member of the Institute), the rochet is variously described as an alb,<sup>12</sup> a surplice,<sup>13</sup> a tippet,<sup>14</sup> and an almuze.<sup>15</sup> It may, I think, be fairly asked by what right people who make use of technical terms without taking the trouble to ascertain their meaning expect to be taken seriously on other matters.

<sup>11</sup> Barbier de Montault, op. cit. i. 308.

<sup>12</sup> *Venice*, p. 233.

<sup>14</sup> *Rome*, II, p. 251.

<sup>13</sup> *Ibid.* p. 14.

<sup>15</sup> *Ibid.* p. 182.

### ERRATUM

In the last article, on page 50, second column, twenty-third line from the top, 'violet tippet' should be 'velvet tippet.'

(To be continued.)

## MISCELLANEOUS NOTES

### THE ETON WAR MEMORIAL

THE two tapestry panels reproduced<sup>1</sup> form part of the memorial to Etonians who fell in the South African War. The largest portion of that memorial will undoubtedly be the new hall and octagon library, which will correspond in style to the upper school, and should be among the most

<sup>1</sup> Plate I, page 203.

important buildings of the kind in England. In the chapel a new altar of black marble has been placed under the *Adoration* tapestry presented to the school some years ago by Mr. H. E. Luxmoore. This magnificent design was originally woven for Exeter College, Oxford, and repetitions exist in Germany, in Russia, and at Manchester, as well as at Eton. In the school chapel the *Adoration*











## A Portrait by Vermeer

is now flanked by these two new panels, in which designs by Burne-Jones, originally made for the window in Salisbury Cathedral, have been adapted to new requirements, by the addition of a design of foliage hung with shields bearing the arms of Eton, of King's College, and of the universities. The re-discovery by William Morris of the ancient Gobelins method of tapestry weaving has given the Merton looms an absolute monopoly of the art, while steadily increasing experience has enabled the weavers to attain of recent years a degree of delicacy, notably in the treatment of facial expression, which has rarely been rivalled. Those who know the chapel at Eton can never cease to regret the destruction or concealment of the frescoes which once adorned it, but they may gather no small satisfaction from the thought that their own age at least has done something to make amends for the loss. They may even cherish the pious hope that at some not very distant date the improvement may be extended to the chapel windows.

### A PORTRAIT BY VERMEER OF DELFT IN THE BRUSSELS MUSEUM<sup>2</sup>

'It may be regarded as certain,' says Bürger in his first work on Vermeer of Delft, 'that there are many other works of this painter catalogued under the name of Peter de Hooghe, or similar masters. It remains to recognize them, and to restore to them their true attributions.'

The Brussels Museum has for five years possessed a Vermeer amongst its anonymous works, the portrait of a man (No. 665), bought at Paris in 1900 for 19,500 francs. All visitors to the gallery know this very personal and living portrait, which is next to Hobbema's *Mill*, in the gallery devoted to the Dutch school, and is the pendant of Frans Hals' portrait of Professor Hoornebeek. The subject is seated full face, is dressed in a black doublet, and wears a high black hat with a broad brim. In his right hand he holds a pair of chamois leather gloves, and his arm rests on the back of the chair in which he is seated. The face is vulgar, the hair flat and smooth, the lips thick, and the expression unpleasant. The ground of the flesh tints is marked with little solid pink spots, particularly noticeable on the nose, cheeks, and the chin; bluish shadows envelop the oval of the face, the nose, and the eyes. The black parts of the costume are velvety, and life is given to the wall in the background by warm transparent shadows.

This portrait was formerly in the collections of Mr. Peter Norton and Mr. Humphry Ward, and afterwards in that of M. Otlet at Brussels. Smith catalogues it under the name of Rembrandt, signed and dated 1644. This signature and date have been recognized to be false, and have been removed. Nevertheless, the picture appeared

under the name of that master at the Winter Exhibition of the Royal Academy in 1888; later it was considered to be a work in the first manner of Nicolas Maes, and under that name was sold in Paris. In the National Gallery there is a portrait of a man by Maes, signed and dated 1666, and therefore painted by him when he was thirty-four years old. It is a flat painting, with no system in the lighting; the blacks are unemphatic, and it differs essentially both in handling and modelling from the portrait at Brussels. When the latter first came to the Museum it was provisionally classed among anonymous works. In the course of our researches M. Cardon suggested the name of Vermeer of Delft, so we compared the portrait with several authentic portraits by that master, and again examined his works in Germany, Holland, London, and Paris.

The new Vermeer in the Berlin Museum (No. 912c) is an interior, with a couple drinking. The technique of the cavalier's hat is extremely curious. It is a kind of stippling: very minute pink lines cover the nose and chin; the closed mouth, which is shaded by a budding moustache, is defined by a black line between the ruddy lips. The high black felt hat, with broad brim, casts a shadow on the forehead and drowns the eyes, the lids of which are half closed, in a delicate half-tone. In the other picture at Berlin (No. 912b) the black stuffs on the table are of a bluish black similar to that which in the portraits at Brussels, at Dresden, and in the Czernin Collection at Vienna, kills all the blacks in the surrounding pictures.

At Dresden there is, besides the large picture with four figures, a *Girl Reading* (No. 1,336), which has also many characteristics in common with our portrait. In this case the whole canvas is stippled: the frame of the open window, the carpet, the fruit, the head of the young woman, her red cheeks and light hair, the waistband of black velvet, the hands, and the letter; the curtain and its marvellously painted fringe. No one knows the secret of luminous impasto as does Vermeer. The room behind is stone-grey, tinted with shadows as in the Brussels picture, but most striking of all is the identity of the technique of the hands in the two pictures.

At the London National Gallery is a group of two full-length figures, called *The Lesson* (No. 1,669), attributed with reason to Vermeer. The teacher wears a high hat, is dressed in black velvet, and wears linen exactly similar to that of the portrait at Brussels. The great resemblance between the hands is again noticeable. Vermeer chiefly painted *genre* subjects and a few town scenes, but some portraits by him exist in London, at The Hague, Budapest, and in the collection of the duke of Arenberg at Brussels. Our recollection of the portrait of a woman at Budapest (No. 316) being rather vague, we asked M. Nerlant, director

<sup>2</sup> See Plate II, page 207



## *A Portrait by Vermeer*

of the Museum of Fine Arts, who was visiting Austria-Hungary, to examine the Vermeer in the Hungarian Museum. He brought back the assurance that there was the greatest possible resemblance both in handling and colour between the portrait at Budapest and that at Brussels, an opinion which has since been confirmed by Mr. Heseltine, one of the trustees of the National Gallery.

Lastly, we must call attention to the chair on which the person represented in our portrait is seated, the back of which is surmounted by lions' heads in carved oak. Here, again, Vermeer shows himself by his peculiar technique and his little touches of high light; moreover, we find this particular form of chair, with its carved lions' heads, which no doubt was part of the furniture of Vermeer's studio, in many other pictures by the master: in the *Woman Reading* at the Rijksmuseum at Amsterdam (No. 2,527); in the *Girl Reading* at the Dresden Museum (No. 1,336); in the *Soldier and the Laughing Girl* in Mrs. Joseph's collection in London; in the *Cook Asleep* in the Kann collection at Paris; and in the *Interior* in the Berlin Museum (No. 912c), where two examples of it are shown, one of which plays a large part in the design, and shows the whole construction of the piece, thus authenticating the chair in the National Gallery picture (No. 1,699). A chair of this pattern is to be seen, it is true, in some other Dutch interiors of this period, but we have never met with it in any work of painters having points of resemblance with Vermeer, such as Peter de Hooghe or Nicolas Maes. The two lions' heads, with their polished snouts and shiny manes, make it almost equivalent to a signature.

A. J. WAUTERS.

### WINCHESTER CROSS BY J. M. W. TURNER, R.A.<sup>3</sup>

THOUGH the figures in Turner's later paintings are often odd, all students of his work are aware that the oddity did not result from ignorance. In early and middle life Turner proved time after time that he could paint a portrait or handle a group of figures more ably and vigorously than most professed figure painters. The painting of *Winchester Cross*, here reproduced by permission of the owners, Messrs. Claude & Trevelyan, is, however, a really notable example of Turner's accomplishment in this direction. The style and handling of the picture, as well as the Winchester sketches at Trafalgar Square, alike point to 1799 as the approximate date. In Turner's earlier drawings the figures are often stiff; in later works, such as the *Calais Pier* of 1803, they are brilliant, but are very broadly and freely handled so that they may fuse perfectly with the landscape. Here, while the slightly formal sky still shows a trace of Girtin's influence, and

<sup>3</sup> See Plate II, page 207.

the painting of the cross itself and the buildings behind it is uncertain, and reminiscent of water-colour technique, the treatment of the red, blue, and white of the soldier's uniform is worthy of Reynolds himself, while the passages of still life are handled with a breadth and solidity which recall Chardin. The picture would thus appear to be a unique example of Turner's work on the outset of his career as a painter in oil, when he stood half-way between the grand abstract simplicity of early English water-colour and the more forcible and lively ambitions with which we are wont to associate his name.

### MRS. NISBETT, BY SIR JOSHUA REYNOLDS

WE should have stated that the photogravure plate which appeared in the November number of THE BURLINGTON MAGAZINE (page 76 *ante*) was made from a photograph by Messrs. W. A. Mansell and Co., 405 Oxford Street, W.

### THE ROKEBY VELAZQUEZ

THE opinion of all critics in this country whose word carries any weight is unanimous in favour of the acquisition of the Rokeby Velazquez for the nation, and unanimity was seldom better justified. Works of art like this *Venus with the Mirror* are *hors concours*. The possession of even three or four of them is enough in itself to make any gallery of first-class importance, while the loss of even one is a national disaster.

We trust that the Committee of the National Art Collections Fund will enable that institution, which has already done such good service, to become the nucleus for a national subscription, and that when the movement for purchase has thus proved that it is substantially backed, the Prime Minister will be formally approached. As we have consistently pointed out, any reasonable sum spent on such purchases is a good investment for the nation, while their abandonment, as the Italian Government has found out, is damaging alike to a nation's credit and to its reputation for common sense. Can anyone imagine for a moment that the German Emperor or Dr. Bode would allow such a masterpiece to leave Germany? We understand indeed that the Berlin Museum and an American purchaser have already entered the lists, and we therefore trust that everyone interested in the matter will at once take steps to assist the National Art Collections Fund and the Government to prevent the loss. We do not for a moment overlook the difficulty of purchase at a time like the present, but the case is exceptional and demands exceptional measures. We hope next month to deal at more fitting length with the questions involved in these costly purchases, and, by the courtesy of Messrs. Agnew, to publish a photogravure plate of this famous picture.





WINCHESTER CROSS, BY J. M. W. TURNER, IN THE POSSESSION OF MESSRS. CLAUDE AND TREVELYAN



PORTRAIT BY VERMEER OF DEIFT, IN THE BEUNGLI MUSEUM







## ART BOOKS OF THE MONTH

### ENGLISH PAINTING

THE DISCOURSES OF SIR JOSHUA REYNOLDS.  
With Introduction and Notes by Roger Fry.  
Seeley. 7s. 6d. net.

DURING the last few years Reynolds has occupied a somewhat curious position. In the sale room his reputation could hardly be greater, yet painters and critics alike adopt a half-hearted attitude towards his genius, not so much for the things he painted, but for the things he said about painting. It is hinted that he was a hypocrite, because he advised students to follow models which he did not follow himself; and that his genius was no genius, because he tried to explain its action. The publication of the famous Discourses, edited by one who is himself a painter as well as a scholar, is therefore timely, since it affords an opportunity, of which Mr. Fry has availed himself, of forming a temperate judgement on the points at issue.

Reynolds's critics do not always realize the position in which he stood when he framed the Discourses. Not only had he to champion the dignity of British art by his personal character, and by the excellence of his painting, but he had also the immense responsibility of directing the first steps of the Academy schools. The Discourses thus represent the attempt of a professional portrait painter to formulate for the students of his age a body of general principles on which they might hope to develop their talents, based no doubt upon the method he himself had employed, but modified by the needs of younger men not yet definitely committed to any single branch of the art of painting.

When this fact is recognized it is easy to see the main ideas which Sir Joshua had in mind. His first wish was that the Discourses should be safe, that they should mislead no one, that they should point out 'a plain and honest method of work.' Secondly, he desired that they should be encouraging—that the student should not regard the immense gulf between his efforts and the work of great men as insuperable, but should be taught that much, if not everything, could be achieved by well-directed labour. Thirdly, he desired that the student should aim high, and should not be seduced by petty success into restricting the scope of his talent.

It is for these reasons that the Discourses maintain their permanent value as the most inspiring contribution to the study of art which has ever been penned, in spite of minor defects and occasional confusions of thought and wording. Mr. Fry's handling of these difficulties is beyond all praise. In the first place he illustrates the Discourses by the pictures which Reynolds actually mentions or had in mind. Having thus restored to them the significance which they must have had for their first hearers, he proceeds to deal with the three chief difficulties they suggest.

In the Introduction a charming comparison between *The Adoration of the Lamb* at Ghent and the Rubens altarpiece in St. Augustine's at Antwerp, proves that Reynolds's ideal of outward pictorial unity must be supplemented by an ideal of richness of content, if we are to appraise the primitives and eclectics as the common consent of scholarship now rates them.

The famous Theory of Genius, as expressed in the Sixth Discourse, is so qualified by the later reference to Carlo Maratta that, as Mr. Fry points out, it should never have been a stumbling-block to any unbiased reader. The philosophy of generalized form expounded in the Third Discourse is more difficult. After an admirable exposition of the questions and terms in debate, Mr. Fry concludes that the 'common form' is subjective, a type which exists vaguely in the mind, and is endowed by the painter with substance and personality.

His reasoning is conclusive, but the result is hardly reassuring for the artist of the future. In these days of photography the mental image we form of any type of thing or person tends to become so definite that any art must appear mannered or vacuous which does not correspond closely with the record of the camera. Yet this close correspondence must involve the sacrifice of rhythms of suggestiveness of vitality, and it is precisely in these qualities as embodied in pictorial symbols that the highest forms of art transcend literal realism. If the eye grows too exacting to accept those symbols, the creative imagination no longer has free play, and the dullness of much modern art shows how near the danger lies.

With the exception of a few trifling misprints, 'del collo lugno' (twice), 'Winkelmann,' and 'rhiparographer,' and an apparent confusion between the *Lord Ligonier* and the *Captain Orme*, it is difficult to find any fault in a book so scholarly, so original, so useful, and so handsomely produced.

C. J. H.

SIR LAURENCE ALMA TADEMA. By Percy Cross  
Standing. Cassell. 5s. net.

HENRIETTA RAE (Mrs. Ernest Normand). By  
Arthur Fish. Cassell. 5s. net.

THESE two books belong to a class which is rapidly growing, the monograph on popular living artists, partly but discreetly biographical, partly descriptive, written in the slipshod style, 'worn-out phrases and battered tropes' of *Daily Telegraphese*, and illustrated, perhaps, as well as the dimensions and price admit. Now although any really critical discussions are not to be expected in such works, which are read, if at all, for the facts, presumably correct, which they contain, the writers unnecessarily handicap a style which is not in itself a thing of beauty by attempting to give an account in unbroken narrative of a multitude of similar facts.



## Art Books of the Month

We get, therefore, the desperate circumlocutions, the permutations and combinations, the approximate synonyms of the penny-a-line which might so easily be avoided by adopting the sensible methods of serious books on art, so far at least as the addition of an appendix, giving the date of the first exhibition of each picture and, where it is desirable, the name of the present owner. Mr. Standing has been compelled by his method to use for one idea the words picture, painting, work, effort, canvas, effect, and creation. He has been guilty of the terrible expression 'limned.' Would any one in his senses ever say a picture was 'limned' if he did not wish to avoid saying that it was painted?

Such passages as this abound: 'Turn we now to more winsome themes. . . The first in order, *Spring*, shows a lovely young girl roaming a delicious meadow, the while she ponders what she shall do with the beautiful blossom that she holds in her hand. It is a picture filled with magical suggestion, rich in colour, and one into which he who runs may read his own secret.'

Here the two words that would express all that is of any value are '*Spring*, 1878.' Not content with his own platitudes, the author quotes with approval a sentence which is intended as a platitude, but whose meaning, if literally taken, would be rather alarming: 'As one writer has not unworthily expressed it, "The famous Dutchman called to life amid the London fog the sacrifices of Pompeii and Herculaneum."' I think if this were the case the County Council, perhaps even a judge and jury, would have something to say in the matter.

Indeed, the quotations are not very happy. 'Mr. Monkhouse, in recalling how he saw Alma Tadema mixing in the throng at a fancy ball of the Institute of Painters in Water Colours "crowned with a massive wreath of blue-bells," pauses to wonder whether there may not run in his veins some of the blood of the Roman emperor he was personating. Who shall say?' I wonder whether Mr. Standing suspects that Mr. Monkhouse was on this occasion gently pulling somebody's leg.

Uniform with this work is Mr. Fish's '*Henrietta Rae* (Mrs. Ernest Normand),' a record of one of the most popular painters of our time. We might even say of two of our most popular painters, as Mr. Ernest Normand figures almost as largely. There is a touching air of domesticity about this record which ought to disarm such critics as those quoted on pp. 36 and 102, who objected to the immorality of nude painting.

Throughout the work the plural pronoun is greatly in evidence, and there is a delightful account of the occasion when the Academy hung *Ophelia* of Mrs. Normand and *Vashti* of Mr. Normand, as pendants inevitably, but not so inevitably or happily above the line.

'Was the hanging justified by the quality of the work? Did it really mean that there was deterioration—that their standard of achievement was lower instead of higher? In their disheartened and dispirited condition they came to the conclusion that the only means of grace lay in their once more going to school, and that the road to salvation ran through Paris . . . ' and so to Barbizon, where Mrs. Normand 'became a proficient exponent of the impressionistic principles . . . Emulating the example of the painters around her, she produced many sketches in their methods, with purple and violet shadows that ranked with the best of them. Her less impressionable husband was almost proof against such influences. . . ' Inflexible Ernest! May his shadow never be purple!  
B. S.

CONSTABLE. By M. Sturge Henderson. Duckworth. 7s. 6d. net.

CONSIDERING the standard set by the previous volumes of this series, Mrs. Henderson was certainly unwise in regarding Leslie's delightful biography as complete and quite up-to-date, and therefore practically confining herself to an abstract of it. Two or three short chapters on Constable's character and influence, a few quotations (chiefly bearing on the Lucas mezzotints) from Lord Windsor, Mr. Wedmore, and others are added, and the catalogue of the Constable sale in 1838 is again reprinted as an appendix; but it is evident that Mrs. Henderson has taken her task rather too lightly. She does not, for example, touch the interesting question of Constable's portraits, or on the portions of his life where Leslie's account is incomplete, and her somewhat superior tone about Constable forgeries must have been modified had her studies extended beyond our public collections. Nor do the illustrations suggest any wider research. All thirty-nine have already been reproduced, most of them several times, and all except that in Mr. Orrock's collection are in our London galleries. There are a good many mistakes in names, beginning with that on the frontispiece, and the rare excursions into criticism are not happy. 'Crome,' for instance, 'knew little or nothing of English art,' and Lucas's work 'suggests the performance of a sensitive and artistic girl on the violin.' Nevertheless, Mrs. Henderson has kept so carefully to the text of previous writers that omissions rather than blunders are her failing, and had the volume been issued in Messrs. Duckworth's half-crown series it might have stood the test of publicity fairly well. In its present form we fear it must suffer from comparison both with Lord Windsor's book, which contains a very considerable amount of new matter, and is less than half the price, and with the French translation of Leslie (Paris, Floury, 1905), so admirably made, edited, and annotated by M. Léon Bazalgette.  
C. J. H.



FLEMISH AND ITALIAN  
PAINTING

GERARD DAVID UND SEINE SCHULE VON EBERHARD FREIHERR VON BODENHAUSEN. München, 1905. (9 photoengr. 20 phototypes and numerous text illustrations.) 40 marks.

THIS stately volume, by far the most important that has been published on Gerard David and his followers, is divided into two parts. The first contains a biographical notice of the master, with essays on the evolution of his artistic personality, on the spiritual import of his compositions, their design, colour, and lighting. The second and larger part (pp. 84-234) is occupied by a critical catalogue of the works of Gerard and his followers, in which it would have been better if the notices of the authentic pictures had been kept apart from those of the numerous works now attributed to him.

Little more than forty years have elapsed since David's name was restored to the history of art, and much still remains to be exhumed from the archives of Belgium before we can attain to a certain knowledge of his life and art training, but few are they who have the patience to search. What little has been discovered since I left Belgium, in 1878, has been found by me during the brief visits to the continent which I have been able to make since then.

As the present volume will doubtless be consulted for a long time to come by students of Netherlandish art, it may be well to point out a few errors, of little importance it is true, but which may lead to false conclusions. The fact of Master Gerard having been a member of the Confraternity of Our Lady of the Dry Tree is in itself no proof of his social position, for in his time that confraternity was a purely religious association, and included persons of all ranks, from the duke and the nobility down even to kitchen scullions; it was not until 1606 that it was reorganized, and in the exclusive spirit of that time made into a self-styled noble confraternity of sixteen members who, each in his turn, had to entertain the others at a yearly banquet. The escutcheon on Gerard's tomb bore *azure* three horns (not crescents) *argent* stringed and garnished *or*; at that time every citizen of any position adopted a coat-of-arms, often—as in the case of the Cnoops—canting arms. Again, the statement that David was the last great master who kept art alive in Flanders is an exaggeration. There was another Hollander, Peter Pourbus, of Gouda, who, from the time that he settled in Bruges in 1543 until his death in 1584, not only formed several painters of merit, but distinguished himself in other branches of art. He was also a great admirer of the works of Memlinc, David, and Isenbrant.

The essay on David's art is admirably written. Baron Bodenhausen remarks that Gerard was not a great genius in that he neither discovered

any new method nor struck out any new line, but that, adhering faithfully to the principles of the Netherlandish school, he gathered up as in a reflector the varied manners of his illustrious predecessors and gave them new life; to my mind this, at that time especially, when so many were being bewitched by the charms of the Italian Renaissance, proves the strength of his character and artistic convictions. The author thinks that Gerard was a pupil of Albert van Ouwater; of this there is no documentary evidence; but his two pictures illustrating the story of Cambyses and the unjust judge, 1488-1498, make it clear that he must have been trained by some painter of the school of Haarlem. I think they also show that he in his years of travel must have visited Venice and perhaps Florence as well. I, however, admit that he may have seen the Medicean cameos in Bruges; but I contend that both the grouping and colour of these, his earliest authenticated works, show a Venetian influence. David did not come to Bruges as a journeyman, but as a master painter, though we do not know where he attained that rank. His later pictures show that he studied the many noble works which Bruges contained at the time, and he may possibly have helped Memlinc, but certainly not as a pupil. In 1515 David went to Antwerp, possibly to deliver to the abbot of Saint Michael's the painting of *The Adoration of the Magi*, now in the Brussels Gallery.

With praiseworthy patience and industry the author has compared the pictures he attributes to David and his imitators not only with one another, but also with the works of earlier and contemporary masters; such intercomparison has only of late years been rendered possible by the multiplication of photographs; it however requires to be carefully controlled by constant reference to the works of which the authorship and dates are established by documentary evidence. No fewer than seventeen pictures are in this volume assigned to a period earlier than 1488, some as originals, others as copies of lost works; but for none of these is there any other evidence than the presence of certain features, developments of which appear to be recognizable in later works by the master (see for example p. 87). With two at least of these, *The Adoration of the new-born Babe of Bethlehem* at Budapest, and *The Adoration of the Magi* at Florence, I feel certain that Gerard David never had anything whatever to do. Most of the others are doubtful. The shutters (11), now in the Kinn Collection, were seen by me at Ashburnham Place in May 1878, and were by my advice purchased by my friend, the late Mr. Henry Willett, as probably works by Gerard David. I have at times had doubts as to the correctness of my attribution, and I urged Mr. Willett to send them to the Bruges Exhibition of 1902, in order that they might be compared with the Bruges and Rouen masterpieces. In his notes on the story of Cambyses



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and the unjust judge, our author revives the absurd contention that the first of the four documents published by me refers to a picture of *The Last Judgement*. Had he examined the original account of 1487-88 he would have seen that it was not audited until the 7th of December 1497, and we know by a note in the margin, in the handwriting of J. Vander Donc, the secretary of the commissioners who audited it, that the vouchers were then still in the hands of the widow of the treasurer whose second husband, John De Wulf, produced them at the audit, and from them the name of the painter was added in the margin, with the order that diligence was to be used to get the picture delivered; this was done in the following year, when the other payments to David and the frame-maker were passed. Moreover, the period of time taken to paint these panels, if compared with that taken by Roger De la Pasture, Dirk Bouts, and Albert Cornelis, to execute other works as demonstrated by me in the *Gazette des Beaux-Arts* of 1 June, 1904, was by no means excessive. There is no reason for doubting as to who is the lady portrayed at the extreme left of the picture opposite the donor. She cannot be the aged Paquette Lambrechts, who would certainly have been attired as a widow. I must also protest against the far-fetched designation of this masterpiece as the *Abendmahl*. Painted for a community of nuns, it represents a number of virgin saints with Mary their queen in the centre and the holy Infant, their heavenly Spouse, holding a bunch of grapes, emblem of their spiritual food.

Oddly enough our author describes the tub out of which the three scholars, restored to life by Saint Nicholas, are stepping as a font (p. 169), while he calls the sexless child kneeling with hands joined in prayer (pl. 30 and 31 and p. 169), the infant Christ. The soul is commonly thus represented in the hands of the priest kneeling at the foot of the altar as an illustration of the Advent introit *Ad Te levavi animam meam* in most mediaeval missals. Similar representations of the soul borne by angels in a winding sheet or reposing in Abraham's bosom frequently occur on sculptured and incised monuments. In mediaeval pictures of the Annunciation the soul of Christ is pictured flying down from heaven, often bearing the Cross, symbolism perfectly understood by the people in days of old.

The last portion of the volume is occupied by a tentative classification of works of the followers of Gerard David:—Albert Cornelis, Ambrose Benson, and Adrian Isenbrant. Of these, Isenbrant alone is traditionally known as having worked under Gerard. To the biography of Cornelis nothing is added, nor are any works attributed to him. To Benson and Isenbrant are assigned a large number, but there is little reason to doubt that many of these, and of those attributed to Gerard, are really by some of the following masters whom

I hope ere long to make better known; meantime, I confine myself to giving their names, with the years of their inscription as masters in the gild register, and of their death:—Adrian Braem, 1480-1513; John Fabien of Bethune, 1484-1520; Louis Boele, 1484-1520; Nicholas Puchel, 1489-1527; Alard Claeis, 1490-1531; John De Clerc, 1489-1533; Francis De Winter, 1509-1534, and Fabian De Maniere, 1500-1555. These masters continued working in Bruges until the close of their lives, and they and their pupils carried on the traditions of the school. They produced many works, numbers of which were exported to foreign countries. Isenbrant and the sons of John Prévoost not only sent productions of their own and their contemporaries, but also copies of earlier works to Spain. They appear to have had as correspondent Guyot de Beaugrant, the sculptor of the well-known chimney-piece in the Palace of the Franc at Bruges, who was then working at the cathedral of Bilbao, in which city Cornelius Bommin, after many years of work in Bruges, had settled. Doubtless amongst the paintings of this period in that part of Spain may yet be discovered works by these masters.

There are many other points raised in this important volume to which I should have liked to refer, but this notice is already rather long; moreover, I shall have occasion to deal with some in connexion with paintings, descriptions of which I am preparing.

W. H. J. W.

CLAUDE. By Edward Dillon, M.A. Methuen, 2s. 6d. net.

THIS little book is so thoroughly well done that we cannot help regretting that the author's sense of proportion and temperate scholarship had to work within such narrow limits. The account of Claude's life is excellent, and Mr. Dillon's criticism of Claude as a painter and a draughtsman is better still, because the task involved was more difficult. Had Claude lived to-day he might have been a deservedly popular member of the Royal Academy, with a painting or two in the Chantrey Bequest, while his drawings were enjoying a success of another kind at the New English Art Club, in friendly rivalry with Mr. Steer and Mr. Bone. The sketches facing pp. 53 and 145 might be chosen as examples of the one extreme, the *Molino* (p. 77) of the other. To have held a fair balance between the conflicting ideals such productions embody is no mean achievement. The charming moonlight landscape at Brussels, *Dido and Aeneas Hunting*, might have been added to the list of Claude's best pictures on the Continent; Constable's excellent criticisms might have been noticed, and *Alcis and Galatea* (p. 171) might have been corrected, but otherwise we have no fault to find. The illustrations are well chosen, and much better than those in the early volumes of the series.



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RAPHAEL. By Julia Cartwright (Mrs. Ady). Duckworth, 2s. 6d. net.

MRS. ADY has the gift of clear expression, a good knowledge of the Italy of the Renaissance, and has studied the best current criticism so carefully that this little book makes an admirable introduction to the study of Raphael from the modern point of view. As to the absolute finality of that point of view the painter will be apt sometimes to disagree with the critic, and to ask whether our present attitude is not one of reaction from blind servile adoration, and whether the balances of justice may not in the end restore some considerable fraction of credit to the master which is at the moment allotted to the pupil. The question, however, does not really affect the singular merit of Mrs. Ady's performance.

DRAWINGS BY OLD MASTERS OF THE DUTCH AND FLEMISH SCHOOLS IN THE ROYAL COLLECTION AT AMSTERDAM. Part VI. Williams and Norgate. £1 14s. net.

WE can give no higher praise to the ten reproductions in the sixth part of this sumptuous publication than to say that they are up to the standard of the previous parts. Drawings by Adriaen Van Ostade, Potter and Maes, all of them excellent, are the most prominent features of the present instalment.

### COLLECTORS' BOOKS

ENGLISH GOLDSMITHS AND THEIR MARKS. By C. J. Jackson, F.S.A. London; Macmillan & Co. £2 2s. net.

THE value to lovers of old silver of Mr. Jackson's recently published book can be adequately appreciated only by those who have had opportunities of using it. Only after turning over and consulting the two or three hundred pages of most accurately reproduced hall-marks are we in a position to realize the overwhelming superiority of Mr. Jackson's work over anything that has preceded it, and it becomes difficult to understand why for years past successive editions of Cripps's 'Old English Plate' were permitted to monopolize the field. The volume is indeed what it claims to be, a complete and comprehensive guide to British hall-marks, as far as existing knowledge enables it to be carried. For us it is the standard authority, and this it will remain, though with advancing knowledge fresh editions will certainly be required. The publication of so exhaustive a work must necessarily lead to the examination of old silver with a more critical zest, so that many more rare and unknown marks will come to light, and the ranges of time allowed to those already known will become considerably extended. Almost all the household accounts and family papers, which are being published by the state or privately, record transactions with important goldsmiths whose names have hitherto been unknown. Other

names can be gleaned from churchwardens' accounts, and from the pages of old chroniclers and antiquaries, such as Stowe, Strype, Dugdale, Camden, Leland, Pennant, Defoe, as well as from old diaries, the records of funeral monuments, of corporations, and so on. Such researches must inevitably tend towards the appropriation of the still very numerous unidentified marks to the goldsmiths to whom they belonged. The productions of many a famous merchant goldsmith may yet exist though the means of identification are lacking. How pleasing to the litterateur or antiquary would be the possession of a piece of plate by the wealthy goldsmith Herrick, uncle of the poet of the same name, to whom his father endeavoured to apprentice him. It becomes highly desirable that all such new information, when found, should be noted and communicated to the author as material for new editions.

Seeing the object in view, the author has wisely excluded all matter which has not a direct bearing on the particular branch of the subject he is treating. The work must, therefore, in no sense be judged as a student's manual, and there are no dissertations on such matters as the development and course of design in England; the different uses the silver vessels were put to according to the varying manners and customs of our forefathers; the present extraordinary appreciation of old silver by the connoisseur, its value, and so on. Illustrations extraneous to hall-marks are few, being unnecessary to the elucidation of the subject. All such matter will no doubt find its place in a future volume which the author announces he has in preparation. The great value of the book, as already mentioned, is due to the extreme fidelity with which the vast numbers of hall-marks are reproduced, a matter not sufficiently regarded in the older manuals. An immense amount of painstaking research is everywhere apparent, extending over many years, and for this the author deserves the highest praise. Let us hope its publication will incite writers in other lands to do likewise.

The introduction and complete historical *résumé* are condensed into thirty-five pages, while over 200 are required to deal with the London goldsmiths. Of these, 138 pages are given up to the illustrated tables, and a further thirty to a chronological list of names. A second list, arranged alphabetically, would have been a boon to some readers, since the names are not repeated in the general index.

How few pieces of English plate there are in existence bearing hall-marks prior to 1480 is well known to everyone, and it is not surprising that but three examples of the uncrowned leopard's head within the dotted circle are quoted. The date letter appears in that year associated with the crowned leopard's head and the maker's mark, but of these only a dozen fifteenth-century examples are quoted and illustrated. Examples of the reign of Henry VIII become more numerous, sixty-



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nine being tabulated. The marks are at this time very interesting, and many were probably adopted from a rebus, or as indications of origin, temperament, status, etc. It must be remembered that under this monarch crowds of foreign artists and craftsmen were attracted to settle, mostly Italians and Germans. The earliest mark undoubtedly composed of initial letters occurs in 1533, the 'fringed S,' which so often reappears, having perhaps been in its origin a centipede. No second example of the use of initials occurs till 1545, when monograms came in, though they are known in association with devices from a few years earlier. Of the brief reigns of Edward VI and Mary but eighteen specimens of marked silver seem to be known; but of Elizabeth's reign 237 specimens are tabulated, a number which could no doubt be easily doubled from chalices and patens alone, besides the spoons and mounts of jugs, beakers, etc. With the seventeenth century, marks composed of the maker's initials only begin to predominate, though hardly any can be assigned to makers. For the first half of the century, indeed, scarcely a dozen have been identified.

The provincial towns are no less exhaustively treated, fourteen pages being devoted to York, twenty-four to Norwich, twenty-three to Exeter, twenty-four to Newcastle, thirty to Chester, and thirty-six to Birmingham and Sheffield. As to York, the most noteworthy information is the very long list of names of goldsmiths of the fourteenth and fifteenth centuries, recovered by the researches of Mr. R. C. Hope.

The Norwich goldsmiths were numerous in the thirteenth and fourteenth centuries, and the names of a few dating from the latter and the fifteenth and sixteenth centuries have been preserved. These are, however, of great interest. Only some dozen pieces of sixteenth-century date with Norwich hall-marks appear to be known to the author. Exeter can claim practically nothing earlier than 1565, and between this date and 1600 inclusive a dozen names and two dozen examples are listed. Many of the marks occur on the silver mounts of the well-known German stoneware jugs. There were goldsmiths in Newcastle in the thirteenth century, and a touch was granted in 1423. The goldsmiths were incorporated in a company of heterogeneous crafts in 1536, yet no marked specimens are tabulated of earlier date than late in the seventeenth century.

The archives of Chester seem to have been efficiently searched; the result is the discovery of the names of several thirteenth-century goldsmiths, one of whom had merited the sobriquet of the 'great.' Notwithstanding this, no pieces with the Chester hall-mark are known earlier than the reign of Charles II. The city is distinguished as still preserving the right of assay. The establishment of assay offices in Birmingham and Sheffield is so recent that their productions can be of little

interest in the history of art. Hull, Lincoln, Coventry, Shrewsbury, Leicester, Carlisle, Leeds and Plymouth possessed the right of assay in the sixteenth and seventeenth centuries, and a very few hall-marked pieces are known of each city. Moreover there are quite a large number of English hall-marks of great interest which cannot as yet be ascribed to any place of origin with certainty.

These remarks suffice to show the great extent of the field still open to research in every part of the country, and the necessity that must arise for new editions of Mr. Jackson's admirable work.

The remainder of the book, pages 447 to 656, is devoted to Irish and Scottish hall-marks, requiring separate notice. J. STARKIE GARDNER.

OLD OAK FURNITURE. By Fred. Roe. London: Methuen & Co., 1905. 10s. 6d. net.

MR. ROE has already shown in his 'Ancient Coffers and Cupboards' that he can use a pencil to good purpose; the numerous illustrations in the present book, all of his own drawing, are a further proof of that fact. They are a welcome change from the inevitable photograph, and really give a truer idea of the pieces represented; and they make the book very attractive. The least successful is the coloured frontispiece, in which the colour of old oak is not caught. The choice of the pieces for illustration shows great judgement; most readers will make the acquaintance of many for the first time, and all collectors will envy their owners, not least Sir Charles Lawes-Wittewronge, whose wonderful collection at Rothamstead supplies several remarkable pieces from the exquisite gothic stool, illustrated on page 67, to the superb Elizabethan bedstead, of which a drawing is given on page 242.

When, however, one turns from the illustrations to the text, a feeling of disappointment is inevitable. Mr. Roe knows his furniture, and is not deceived by the clever forgery or the traditional misattribution; but he is lacking in the antiquarian knowledge essential to that scientific treatment of the subject on which he insists, and he makes mistakes which a very little research would have enabled him to avoid. Those who know little or nothing of the subject will get from the book a fair general notion of the differences of style, and of the various forms. It is a chatty, popular account of English oak furniture, pleasantly interspersed with anecdote, and accurate enough in its main lines, but as a handbook for collectors (if it is intended to be one) it leaves much to be desired.

The distinction drawn by Mr. Roe between a 'chest' and a 'coffer' is sufficiently arbitrary and meaningless, but it is harmless compared with some of his other definitions. For instance, a list of the varieties of the cupboard contains both 'armoire' and 'almery,' the latter being defined as a 'dole cupboard,' and assigned an etymological



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connexion with the word 'alms.' In fact 'almery' is but one of the many English forms of the French word 'armoire,' and both are generic terms which were used of every sort of cupboard, from a meat-safe to a receptacle for books. Not only 'almery,' but also 'ambry' and other forms of the same word came to be used as synonyms for 'almonry' in its widest sense by a confusion due to the similarity of sound.

On the subject of the 'credence' Mr. Roe strays even further afield. This is what he says (the italics are ours):—

'In ecclesiastical establishments [*sic*] the name attached to this piece of furniture sufficiently explains its purpose for displaying as well as containing the sacred vessels of the church. Domestic credences, however, hint at some darker meaning [*sic*], for on them the meals were placed to be carved, and it was the duty of the steward, or taster, to eat a small portion of each joint before the lord of his house and his family were served, and thus to safeguard them against poison.'

Now a 'credence table' means simply a tasting table (Italian *far la credenza* = to taste), whether in church or hall, and its name in either case had the same origin. To this day in Rome the wine and water are tasted before the offertory at papal and pontifical Masses by the sacristan (who also eats one of two wafers provided), though it may be hoped that the necessity for the ceremony has disappeared. In the days when credences began to be used, it was as necessary in church as elsewhere.

In spite of such errors as these the book, as we have said, has certain qualities as a popular guide to furniture, on its artistic side, and its illustrations alone make it worth having.

### MISCELLANEOUS

THE MASTER OF GAME. Edited by W. A. Baillie - Grohman. London: Ballantyne, Hanson & Co. £6 6s. net.

THE 'Master of Game' is well said by Mr. Baillie-Grohman to be the most important of ancient books of the chase written in English. Yet it is for the most part little more than an Englishing of chapters from a yet more famous book, the 'Livre de Chasse,' of the count of Foix. On both sides of the water the books have come to us from princely hands. Who knows Froissart knows too the great count of Foix and lord of Béarn, the learned and courteous prince whose splendid court at Orthéz received the chronicler. To his library Froissart added a book of the songs of the duke of Luxemburg, and to his sixteen hundred hounds in kennel four English greyhounds—Tristan, Hector, Brun, and Rolland.

Not long after the count's death, within the early years of the fifteenth century, an English prince took his book in hand and made with it the English treatise which forms the main text of the present work. A grandson of Edward III, Edward of Norwich, duke of York, had a sportsman for father, one who when other lords were in council and

parliament, 'wolde to hunte, and also to hawckyng.' The son's doings write him down a treacherous prince, and the count of St. Pol, who hung him head downward in effigy by the gate of Calais, figured thereby most men's condemnation of him. But by the measure of Gaston Phébus, he merited heaven, for he was a jolly huntsman who loved a horse and a hound, and his death in the melly round the king at Agincourt, whether that death came by Alençon's sword or by the smothering press about the fat duke, may be allowed to wipe something from his memory.

In 1406 Edward became master of game to Henry IV., and to that king's heir he dedicated his book of hunting. Mr. Baillie-Grohman prints it at length from the Cotton MS. *Vespasian B. xii*, with notes and amendments from other versions, and from the 'Livre de Chasse.' An altogether delightful treatise, we are carried by it a-hunting after hare and hart, boar and wolf, fox, cat, badger, marten, and otter. We learn of the rache, the greyhound, the alaunt, the spaniel, and the mastiff, how to quest in covert and plain, how to make gins and nets, and how the deer should be undone. Lastly, we learn from the king's master of game the high ceremony with which a king of England follows the chase.

In a parallel column we have the old book done into modern English. This was perhaps needful, for many Englishmen who have the Latin and the Greek will stumble over a simple phrase in the tongue of our forefathers. Punctuation and the modernizing of spelling would, with an occasional glossarial note, have served our turn, but this modern English version seems to follow no system, and becomes at times a careless paraphrase. We cannot understand why the 'fresche water and clene' of the text should become the 'fresh water and clear' of the paraphrase, even as 'first I shall teche hym' becomes 'first I shall take and teach him.' 'The bores grece,' which needs but the new spelling, is changed into 'their fat,' and in a thousand ways the text is paraphrased to no purpose, by a hand which we cannot trust in its rendering of a middle English phrase, seeing that the first page yields a capital error. 'For thii,' which even a beginner in the study of historic English should recognize and translate as 'therefore,' is printed cautiously with a *sic* at the tail of it, and its meaning is guessed to be 'for these.' Old French fares nothing better. Gace de la Buigne's description of his descent from four families which loved falcons well—

Le prestre est né de Normandie  
De quatre costés de lignie  
Qui moult ont amé les oiseauls,

is explained for us as signifying his descent from 'an old Norman family which could count their six quarterings of nobility'! Indeed, the editor, although a famous sportsman, learned beyond his



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fellows, is not to be followed as an antiquary. He quotes the 'Forest Laws of Canute' as a genuine document, all unknowing that, like the *leges hastiludiales* of Henry the Fowler, they are a forgery of later days; and whilst he blames with pardonable warmth the ignorance and sloth of those writers who have gone before him, his own researches into the history of English sport, setting aside original search amongst the national records, have not yet made him aware of the material which scholars of our own time have made accessible to him. We look in vain, for example, for any reference to Mr. George J. Turner's most valuable work for the Selden Society, 'The Select Pleas of the Forest.'

But the readers of THE BURLINGTON MAGAZINE will be most concerned with the illustrations of this most sumptuous book. Rejecting the indifferent pictures which accompany certain English MSS. of the 'Master of Game,' the editor has made a happy choice in deciding to reproduce the two and fifty superb paintings in miniature which glorify the famous MS. of the 'Livre de Chasse,' which is No. 616 in the Bibliothèque Nationale. Its making was in the middle of the fifteenth century, and the adventures of this book are material for not the least entertaining of Mr. Baillie-Grohman's introductory chapters. He tells us that the first owner of the book is unfortunately unknown, but that it was made probably for the king or for one of the royal princes. A leaf of parchment at the beginning has the full achievement of arms of the Poitiers family, lords of St. Vallier, but this leaf is said to be of a later character than the body of the book. It is, however, difficult to understand how the editor can have overlooked the meaning of a little shield amongst the enrichments of the first page of the book itself. Here, where we should look for the arms of the lord for whom this noble book was made, we find the plain shield of this same house of Poitiers, for whom we may therefore believe that the book was written and illuminated. Of this house was Aymar de Poitiers, Seigneur de Saint Vallier, who by a king's bastard daughter was grandfather to Diane de Poitiers. The treason of Diane's father brought the book into the hands of the crown amongst his forfeited goods. Francis I, who loved the rich colour of illuminations, carried the 'Livre de Chasse' with him to the wars, and at Pavia, where all was lost save honour, the 'Livre de Chasse' was lost, one of Georg von Frundsberg's Tyrolese Landsknechte bearing it away to the Tyrol, where a bishop, coming upon it by chance, made humble present of it to his Archduke Ferdinand. The year 1661 brought it to the hands of a French general campaigning with Turenne, and by him the book of which King Francis I had been plundered was given as an offering to the Grand Monarque.

In 1848 the 'Livre de Chasse,' its bruised

cover and clasps splashed with blood, was saved after the sack of Neuilly by M. Joseph Lavallée, through whose efforts it was brought at length to its quiet harbourage at the Bibliothèque Nationale.

The superb illustrations are now made accessible to students in England by photogravure reproductions. For a frontispiece we have a plate, a wonder of colour-printing, in which we see the great count of Foix sitting under a canopy, splendidly robed, giving the laws of venery to his hunters and fewerers. In the others we have all points of the chase, the hunters and the hunted. Costumes and hunting weapons are illustrated in great plenty, and the size and beauty of the plates enable all detail to be scanned. Print and paper are worthy of this noble book of hunting. The soft brown skin of the binding bears in gold the seal of Edward of York, master of game, a seal which Mr. Baillie-Grohman, who should know that an accurate illustration might be easily obtained, has most unhappily borrowed from one of the wretched engravings made for Francis Sandford in the seventeenth century, an engraving so wantonly unlike the original that the very arms of England therein are changed to imaginary bearings. O. B.

THE ARUNDEL CLUB, 1905. R. Ross, 10, Sheffield Gardens, W.

THE work done by the Arundel Club, in preserving a record of the works of art in private collections which are inaccessible to students, is so creditable that we are glad to see that it has already some three hundred members, and that its new annual portfolio consists of large photogravures instead of silverprints. Where everything is good, it is rather unfair to pick and choose; but of the fifteen plates the *St. Michael*, by Bartolomé Vermejo, recently described in THE BURLINGTON MAGAZINE, Lord Bristol's Giorgione, the remarkable work by Valdes Leal, the delightful Watteau, and the two splendid pictures by Quentin Matsys, deserve special mention. The five large allegorical panels, *The Stream of Life*, with which the series ends are extremely curious. The traditional attribution to Hogarth on examination appears to be correct; but the work has suffered so grievously from repainting that it is difficult anywhere to see his characteristic touch. Altogether the collection is as handsome, varied, and interesting as the most exacting subscribers could desire.

DUVAL'S ARTISTIC ANATOMY. Edited and amplified by A. Melville Paterson, M.D. Cassell. 5s. net.

M. DUVAL's book has been well known for some twenty years as a sound and scholarly manual, holding a middle place between elementary primers and books so elaborate as to be of more use to medical students than to artists. If it errs at all it errs on the side of being so consistently scien-



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tific as to make the student forget that bones and muscles are covered by flesh and skin, and that the aspect of the body, especially the female body, is by no means identical with its structure. The female body, indeed, is far too scantily discussed, and a diagram such as that on p. 196 does not help matters.

ESMOND. By W. M. Thackeray. Illustrated by Hugh Thompson. With an Introduction by Austin Dobson. Macmillan. 6s.

To touch an acknowledged masterpiece is dangerous for a commentator, and for an illustrator almost always disastrous. In the present instance Mr. Hugh Thompson can at least claim to have been as successful as Mr. Austin Dobson in dealing with Esmond. Only in one or two instances has he failed to catch its sentimental charm; and to have done thus much with a figure like Beatrix, who, except in childhood (as Du Maurier may have realized), remains beyond the reach of illustration, is no small credit. The sterner folk he avoids or touches feebly; he thus covers only one aspect of the book, but that aspect is the popular one, and it has never before been presented so handsomely.

### CATALOGUES, PRINTS, ETC.

THE handsome catalogue of the collections of *objets d'art* of M. Julius I. Boas Berg, of Amsterdam, which was sold by MM. Frederik Muller, of Amsterdam, on Nov. 21-24, if slightly inferior in importance to that of the Von Pannwitz sale, was no less wide in its range. The specimens of oriental and early Dresden porcelain were in many cases of great beauty. There were, too, some fine pieces of maiolica, furniture, and metalwork, among them a superb standing cup (No. 520), probably Augsburg work of the late sixteenth century.

Two other catalogues from the same firm announce important sales of books and early wood-engravings, which will last from December 11 to December 16. They are carefully compiled, and their extent may be judged from the fact that the Van Havre catalogue alone occupies nearly two hundred pages, exclusive of the illustrations of its principal treasures. Mr. Karl Hiersemann, of Leipzig, forwards a special list (319) devoted to books on Egyptology, while Messrs. Bruckmann, of Munich, and Mr. Hollier, of Kensington, send illustrated catalogues of their well-known photographic reproductions, costing 75 pfg. and one shilling respectively.

Messrs. Debenham and Freebody send an interesting illustrated catalogue of antique fabrics and embroideries, the most important pieces perhaps being two large panels of the rare Mortlake tapestry. These eminently decorative panels were woven for Charles II in 1639, and form part of a set of three; the remaining one now

hanging behind the portrait of Richard II in Westminster Abbey.

We have received from Messrs. P. and D. Colnaghi a proof of a mezzotint, by H. Scott Bridgewater, of *Lady Leitrim and Child* by Sir Thomas Lawrence. Mr. Bridgewater has evidently made an effort to avoid the dangerous excess of brilliancy in which Lawrence and his most sympathetic interpreter, Samuel Cousins, indulged, and with good results, for the plate has none of the meretricious glitter of Lawrence's later work, but recalls that master's best period when he had not forgotten the lesson of dignity which he learned from Reynolds.

### BOOKS RECEIVED

- THE ROYAL COLLECTIONS OF PAINTINGS AT BUCKINGHAM PALACE AND WINDSOR CASTLE. Introduction by Lionel Cust, M.V.O. William Heinemann. In two cloth portfolios 20 guineas net; bound in two volumes full morocco 25 guineas net.
- THE FURNITURE OF WINDSOR CASTLE. By Guy Francis Laking, M.V.O., F.S.A. Bradbury Agnew & Co. £5 5s. net.
- KATE GREENAWAY. By M. H. Spielmann and G. S. Layard. A. & C. Black. Ordinary edition, 20s. net. Edition de lux, 42s. net.
- BURMA. Painted and described by R. Talbot Kelly. A. & C. Black. 20s. net.
- ORIGINAL DRAWINGS OF THE DUTCH AND FLEMISH SCHOOL. Part VI. Williams & Norgate. £1 14s.
- REMBRANDT. By Mortimer Menpes. A. & C. Black. 12s. 6d. net.
- THE DISCOURSES OF SIR JOSHUA REYNOLDS. With Introduction and Notes by Roger Fry. Seeley & Co. 7s. 6d. net.
- THE ARTS OF DESIGN. By Russell Sturgis. T. Fisher Unwin. 7s. 6d. net.
- THOMAS GAINSBOROUGH. By William B. Boulton. Methuen. 7s. 6d. net.
- ENGLISH FURNITURE. By F. S. Robinson. Methuen. 25s. net.
- THE HISTORY OF HENRY ESMOND. W. M. Thackeray. Illustrated by Hugh Thomson. Macmillan & Co. 6s. net.
- HENRIETTA RAE (Mrs. Ernest Normand) By Arthur Fish. Cassell & Co. 5s. net.
- ALMA TADEMA. By Percy Cross Standing. Cassell & Co. 5s. net.
- CONSTABLE. By M. Sturge Henderson. Duckworth & Co. 7s. 6d. net.
- JACQUES JORDAENS. By P. Buschmann, Jr. G. Van Oest & Co., Brussels.
- LA RENAISSANCE SEPTENTRIONALE ET LES PREMIERS MAÎTRES DES FLANDERS. By Fierens Gevaert. G. Van Oest & Co., Brussels. 10 frs.
- DIE KUNST. DER TANZ ALS KUNSTWERK. By Oscar Bie. Bard Marquardt & Co., Berlin.
- DIE KULTUR. ARISCHE WELTANSCHAUUNG. By Houston Stewart Chamberlain. Bard Marquardt & Co., Berlin.
- DIE MUSIK. PARIS ALS MUSIKSTADT. By Romain Rolland. Paris. Bard Marquardt & Co., Berlin.
- THE ROYAL HIJOU DIARY. Bound in leather with embossed silver front side. Eyre & Spottiswoode. 3s. 6d.
- REGULATIONS RELATING TO THE ROYAL COLLEGE OF SCIENCE, THE ROYAL COLLEGE OF ART, AND TO MUSEUMS. Board of Education. Printed for His Majesty's Stationery Office by Wyman & Sons.
- LITTLE BOOKS ON ART—CLAUDE. By Edward Dillon, M.A. Methuen & Co. 2s. 6d. net.
- THE PIE AND THE PATEY-PAN. By Beatrix Potter. Frederick Warne & Co.

### MAGAZINES RECEIVED

- La Rassegna Nazionale (Florence) Le Correspondant (Paris) Revue Internationale des Falsifications (Paris) Onze Kunst (Amsterdam) Die Kunst (Munich) The Kokka (Tokyo) Gazette des Beaux Arts (Paris) La Chronique des Arts et de la Curiosité (Paris). The Nineteenth Century and After The Fortnightly Review The Contemporary



## Books, etc., Received

Review. The Independent Review. The Monthly Review. The National Review. The Rapid Review. Kaplička Světic. Sesit 6. Listopad. Review of Reviews.

### PORTFOLIOS, CATALOGUES, ETC.

LADY LEITRIM AND CHILD. Engraved in mezzotint by H. Scott Bridgewater from the picture by Sir Thomas Lawrence. P. & D. Colnaghi. Artist's proofs. £10 10s.  
ARUNDEL PORTFOLIO. No. 2. Arundel Club, 10, Sheffield Gardens, W.

CATALOGUE OF PLATINOTYPE REPRODUCTIONS OF PICTURES. Photographed and sold by Mr. Hollyer, 9 Pembroke Square, W. 1s.

ARCHAEOLOGIE DES KLASSISCHEN ALTERTUMS. Katalog 317. Karl W. Hiersemann.

COLLECTION DE M. JULIUS J. BOAS (BERG D'AMSTERDAM. Frederik Muller & Cie (catalogue).

AEGYPTOLOGIE. Katalog 316. Karl W. Hiersemann.

RAILROADIANA. Catalogue 232. E. Baker, Birmingham.

[The List of Recent Art Publications is unavoidably held over.]

## ART AFFAIRS IN GERMANY

IT is quite a common thing in England and America to find museums filled with loan exhibits. In Germany, on the contrary, an unwritten law seems to have obtained that none but public property should be on view in public institutions. The Kaiser Friedrich Museum at Berlin, however, has just broken with this rule and has hung the Carstanjen collection of paintings in one of its rooms. The collection comprises about fifty pictures, most of them of Dutch or Flemish origin, and became more generally known last year at Düsseldorf, where the historical show contained nineteen of these paintings. Some of the most notable pictures in the Carstanjen collection are:—*Mary, Saints, etc.*, with the *Portrait of Count Gumprecht zu Neuenahr*, by the Cologne painter called 'The Master of the Holy Kinsmen'; two altar wings with St. John the Evangelist and St. Agnes, ascribed to Matsijs by some, to the Pseudo-Mostaert of Bruges by others; the *Portrait of a Young Woman* (from the Hope and Taylor collections), by Van Dijck; *The Herdsman* (from the Coventry and Wynne Ellis collections) by Albert Cuyp; three portraits by Frans Hals (*A Gentleman and his Wife*, *A Fishmonger*); *A Family Group*, by T. de Keijzer; Rembrandt van Rijn's portrait of himself, with the bust of a Roman emperor, his *Portrait of a Preacher looking up from his Bible*, and his *Christ bound to the Pillar*; *An Interior*, by G. G. Camphuijzen; landscapes by Hackaert, Hobbema, Wijnants, S. de Vlieger and Ruisdael; the so-called *Thamar and Amnon*, by Jan Steen; a marine, by J. van de Capelle; a Wouverman, two Murillos; a fine *Grand Canal*, by Canaletto, etc.

The Sarre collection of Persian and Arabic Art is on view on the first floor of the same museum. This collector is a university-trained specialist who has not only accurate knowledge at his command, but also a keen interest and very liberal means—a rare combination. Dr. Sarre was thus in a position to set out on an exploring expedition, and his collection is made up of altogether new material; he has not merely bought up what was to be found scattered over Europe in the hands of various dealers. The collection comprises objects of the twelfth to the seventeenth century. The Persian carpets, the pottery (thirteenth century,

found among the ruins of Rhages, near Teheran, likewise Hispano-moorish work of the fourteenth to seventeenth century, and imitations of china ware), glasses, and, above all, bronzes and other metalwork attract the attention of the visitor.

Dr. H. Heintzmann, who died in the spring of this year, has left his collection of modern paintings to the gallery at Wiesbaden. It embraces principally works of the Düsseldorf school.

The sale of the Pannwitz collection, which was mentioned and advertised in last month's issue, has proved very successful. The collection had been valued at £30,000, but it fetched no less than £57,000. Among the most expensive articles were a couple of life-sized Meissen guinea-fowls, modelled by Kändler, which went for £1,925, and a pair of large Meissen vases which were sold for £2,973.

The famous Meissen factory, by the way, is gradually regaining the ground it has lost during the past ten or twenty years. In the same proportion as its products of older times gained in popularity and value, the modern output had lost favour with buyers, since the establishment was thoroughly stagnant. The old models were repeated endlessly until even the most conservative among the public grew tired of them, and the factory of Meissen, which is a government institution, had to claim support from the taxpayer instead of bringing in returns. Since then new men have been put in charge, and one of the specialities during former times, the production of plastic work, has been revived. This department is now under the direction of the sculptor Hudler. The porcelain painting has likewise been rejuvenated, and the Meissen people have begun to produce new designs and work which may fairly hold its own side by side of the modern Copenhagen, Paris, etc., ware.

The municipal authorities at Nuremberg (where at this moment a statue erected to the Emperor William I is being unveiled) deserve universal praise in that they have bought for the town the so-called Rupprecht House in the Hirschelgasse for the sum of £15,000. This contains the famous Hirschvogel room, with the wood-carvings by Peter Flötner. By these means this important example of sixteenth-century art is preserved in its original state and place, preventing the possibility of its falling a victim to private avarice. H. W. S.



## ART IN AMERICA

✻ EDITED BY FRANK J. MATHER, JUNR. ✻

### PLANS FOR A UNION OF ARTISTS IN NEW YORK

**I**T is an occasion of grave concern to the traditional censors and organizers of current art in New York that the growth of the city as an art market and exhibiting centre has hitherto been unaccompanied by a reasonable increase of confidence in their guidance or interest in their particular activities. There was a time when popular indifference to native practice used to be attributed to a common spirit of anti-patriotism, but the development of curiosity in various manifestations of art, not excepting local manifestations, has put the old explanation out of date, compelling the exhibition makers to consider their position impartially with the ultimate and acknowledged purpose of securing, by discreet reforms, a profitable portion of public esteem.

Out of much vague scheming and nebular speculation with this end in view, certain definite projects have taken shape within the last year, and will in all probability be turned to account within the next. The chief of these affects the future of the National Academy of Design, and, first of all, in the quality of an art market. In order to make our present ideals and aspirations apparent, it is necessary to point out that we have no body of academicians that may properly be likened, in point of worldly importance, to the Royal Academy, nor any annual exhibition exactly corresponding to that at Burlington House. If our Academy is in its main features an imitation of yours, it is as yet but an imitation in miniature, and can by no means pretend to the power and supremacy of its British prototype. Now to intelligent Englishmen, long haunted by the incubus of a powerful institution of artists and perpetually concerned with the problem of so ordering its conduct as to reduce its influence to a comparatively innocuous minimum, the spectacle of our present perplexity may savour of whimsey not to say insane perversity; but, however that may be, our hearts are for the moment set upon the building up of a huge and mighty academy capable of managing art after the handsome fashion of official showmen in other great cities, such as London and Paris. And in the matter of exhibitions, what chiefly checks us is the existence of another society of artists besides the Academy claiming an equal degree of public respect and honoured with an equal share of indifference. It follows, therefore, that this society must either co-operate or consent to be absorbed.

In these days of grandiose ideas and vast plots for the advancement of art in America, the con-

trivers and projectors of schemes are accustomed to make light of the rivalry that formerly existed between the National Academy and the Society of American Artists; and, indeed, considering the approximation of their present ideals, such differences as exist are merely technical. Yet in the whole course of its vicissitudinous career the Academy never received a severer blow than in the establishment of this rival body. The Society of American Artists was founded nearly thirty years ago. That it had its origin in a secession from the Academy is a misapprehension, which the promoters of peace and unity have lately been at a world of pains to dispel. The point, however, is quite unimportant; for if the Society was not a result of revolt within the Academy, it was nevertheless conceived in a lively apprehension of the Academy's limitations and of the particular dangers of a constitution essentially similar to that of the Royal Academy. Nor has the friendly feeling of common adversity blinded the most amiable of rivals to the fact that the apprehensions of its founders were not wholly fanciful, or that the more venturesome and progressive element was actually threatened and hampered by the narrow sympathies, the inflexible and presbyopic outlook, of the elder academicians. In the meantime the Society has gone the way of all such institutions; it has grown old, and is no longer sensible of the spirit that gave it being; time has squared its differences with the Academy, and in its decrepitude it would be glad enough to forget the past.

But there are other and more potent reasons, besides a friendly feeling, why the two bodies should now be joined together. For, despite the cordial expressions of mutual esteem which have lately been substituted for a great deal of less ingenuous cant about 'profitable emulation' and 'wholesome rivalry,' there can be no question but the simultaneous existence of two important organizers of miscellaneous picture-shows is something more than New York can support, or that each tends at present to annul the other; and therefore it has gradually dawned upon the rival bodies (which, by the way, are composed very largely of a common membership) that a desirable degree of authority can be compassed only by union. The process of reconciliation, pleasantly described as the growth of 'a more liberal spirit' in the old institution and 'a saner conservatism' in the new, has been, to state the matter plainly, a process of habit on the one side and compromise on the other. As the Academy has outgrown the prejudices of thirty years ago and abandoned them in favour of new ones, so has the Society in the meantime developed and modified its early enthusiasms and beliefs, or at least agreed to wink at them for prudential reasons; and, by various methods formerly condemned, to rival the Academy



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in courting popular favour. Yet in none of the timid devices conceived as a bait for the public or a means of establishing supremacy has either society found its account: the public continues to show but a languid curiosity in their annual exhibitions, and not a few of our painters avoid them altogether.

Now it might be supposed that the comparative failure of exhibitions of moderate size was a sufficient argument against gigantic enterprises in imitation of Paris and London, and this is, in fact, one of the arguments used against the proposed union. The undertakers, however, are wise enough to appreciate the value of big things and the respect that established authority commands even in a community that talks a great deal about independence and individual liberty. And whereas at present the public is distrustful, shy, suspicious, and ignorant where to look for guidance, so it is shrewdly argued that were the tacit unanimity of the contending factions made apparent by active and open co-operation, 'the great American public' (to quote a ringleader of the peace-makers) 'will go down into their breeches pocket for the cash necessary to endow such an institution [sc. an American salon] with all things needful for its work.' The sum of 2,000,000 dollars has been named provisionally as a reasonable estimate of the demand to be made upon the great American pocket.

The union will almost certainly be effected sooner or later. The cry of the established and semi-established professionals is for a 'dignified, united, and powerful body,' and hardly a relevant protest has been made against it. The remote possibility that the public does not want big exhibitions has never even been suggested. Indeed, the public itself does not seem to have a very clear notion of its present needs. With bodies of sufficient authority not only to control their own exhibitions, but so to modify the exhibitions at the great fairs as to exclude a large portion of the most significant work of the time, as at the last Universal Exhibition in Paris—with this experience and the example of England's trade-union by way of a warning, a vast majority of those who have any voice in the matter seem fully prepared to endorse this great and costly scheme; and no doubt when the plans are completed rich men in plenty will come forward to support it upon no wiser reason than because it is so great and costly.

It is impossible in the space that remains to describe the particulars of another project, by which it is proposed to enlarge the schools of the Academy and provide for them under the joint conduct of the academicians and the faculty of Columbia University. Suffice it that the plans, as outlined in a letter from the president of the University to the president of the Academy, are for something resembling the *École des Beaux-Arts*, together with all the privileges and prerogatives of 'a university atmosphere.' For these

privileges, or, in other words, for the benefit of a school building under the shadows of Columbia, the public is expected to subscribe half a million. It is true, indeed, that a somewhat noisy minority has lately arisen within the Academy to protest with all its might against amalgamation, and may yet succeed in defeating, or in some sort modifying, the ambition of the majority. But it is curious to observe how the objections and criticisms both within and without the Academy are, with hardly a single exception, wholly impertinent and insignificant in consideration of the chief issue. First a great uproar was made by the hostile Academicians about the 'loss of their identity,' the 'jeopardy of their interests,' the 'destruction of their traditions,' and so forth, and when the press took up the question it was with speculations on the economic problem involved and a careful consideration of such important details as whether the site chosen was not too far up town. What all appear to be extremely unconcerned about is what sort of wisdom and knowledge is to be dispensed under the new administration, or by whom and how; nor has the public, the potential source and fountain of pecuniary supplies, thought fit to inquire into the present conduct of the Academy's schools or to examine the quality and value of the instruction given there.

We already have the nucleus of a powerful Academy. With the help of a few phrases—an American *École*, a New York Salon, a University Atmosphere, a Dignified Body of Artists—we may yet succeed in swelling it to Royal dimensions.

CH. FITZGERALD.

### JAPANESE ART IN BOSTON

IF Japan and China have not yet their Lord Elgin, the sort of enterprise, at least, which brought that great figure to the fore is at length awake, and the great sculpture of China, if not that of Japan, lies ready to his hand obscurely buried in the ruins of Lo-yang. In Boston we have had our Sir William Hamilton and our Mazo in the persons of Dr. W. S. Bigelow and Mr. Ernest Francisco Fenollosa. Of late, I may venture to say, we have formed an idea of a serious Oriental collection. We have already started organized acquisition, and placed a fund behind our agents as did the early enthusiasts for Greek and Roman art. It is quite possible that, as with them, little may come of these first efforts, but the important point is that the fortuitous stage of collecting in Japan and China has come to a close, that the merchant as intermediary has at last been repudiated here, and that the acquisitions by the agents of the collection will in the future be made at the source itself, and with the most carefully reasoned exclusiveness.

Something has already been accomplished of course in a half century. In the early sixties Kanaoka was not yet distinguished from Hokusai



in the European mind. The collection in Boston has served as perhaps none, except that in Tokio, to define the figures and the movements that have so far been signalled in the history of Japanese art. It has made its possessions speak; it has used its great treasures in the most public illustration, as adjuncts to the lectures of Fenollosa, and as material for exhibition. Not even the Tokio Museum keeps a constant show of masterpieces open to the public; but the museum in Boston has done that for years, using its primacy among its fellows with incomparable *largesse*. It has shown Sesshiu, Sesson, Kano, Motonobu and Korin in authoritative examples; it has brought the earlier Ukiyo masters into a prominence as marked as the later and better known figures for whom France has done so much.

I cannot deny that our European audacity has received a check at the hands of Japanese criticism, which, had it been possible fifteen years ago, might have saved the greater part of the energy and money that has been lavished on the arts of the extreme Orient. For Japan has responded here as elsewhere to the needs of the moment, and yielded a school of critics ready to communicate what was once the secret of 'tea men.' Fifteen years ago one of these critics, Mr. Okakura Kakuzo, was a visitor in America with Mr. Lafarge and Mr. Henry Adams. But he left no record at that time outside the charmed minds of those who personally encountered him. Last year we had the good fortune to regain him, ready this time to judge and to record. In the meanwhile we had acquired our collection. Expanded under the influence of Mr. Fenollosa, then resident in Japan, its volume seems to have increased too rapidly ever to be housed. The almost inspired voracity with which it was laid up worked against it: its scope broadened too much; it became almost a super-human enterprise; it bears traces of an attempt to stand for all Japanese civilization, to contain specimens of everything, to wander into ethnology and religion. Naturally it failed; it accumulated a mass of matter too vast for anyone to interpret, which, lying heavily by, staggered and overwhelmed its successive curators.

Very wisely, Mr. Fenollosa, in taking office as the first of these, singled out but a part of it to investigate, organize, and make public. At that moment the educational value of the collection seems to have been the telling one. Under its influence a great number of brilliant but heartless copies were commissioned of the contemporary Kano artists to be used as illustrations of development, but they took rank almost beside the original works of art; clever forgeries insinuated themselves in quantity, and the jejune art of late Tokugawa forced itself upon the eager collectors.

During the activity of Mr. Fenollosa and his two successors it is not unfair to say that the collection enjoyed a period of over-consideration.

Outside knowledge was not of a character to disparage any of its claims, and meanwhile it was known that brilliant additions were being made by Dr. Charles Weld and Mr. Denman Ross. The collection in Boston became by repute the largest and most valuable in the world.

It was in this position when, three years ago, I had the opportunity to open its last bales of unknown wealth and to register its final *menuki*. This done, it became imperative to bring such order into the whole as to render it serviceable to students. All the documentary, ethnological, religious and merely curious material was accordingly detached from what was purely artistic.

Three years have been required for this work. One has been devoted to the most obvious separation, one to the enlargement and remodelling of the immense collection of prints launched by Mr. Fenollosa, and the last to the registration and organization of the pure material of the fine arts.

It was at the opening of the final year that Mr. Okakura began his researches among this material. The task was prosecuted with the utmost system until nothing was left uncriticized.

The fruit of this labour is a catalogue which I do not hesitate to call the most valuable document upon its subject at the disposal of the European world. That it lacks the historico-ethnologic character of the essay published by the Japanese Government for the Paris Exposition of 1900, and that no merchant advocacy invades its pages, and no reflection of an author's diligent smattering, will be sufficient to differentiate it in the minds of those who are familiar with the studies that are at our disposal from all that has preceded it, with perhaps the single exception of M. Th. Duret's '*Livres et Albums Illustrées du Japon*.' It has no trace, of course, of false enthusiasms or cheerful credulity, and advances no theory upon the interrelation of the Japanese schools—that quagmire of ambitious studies. For each picture or example of sculpture recorded there exists, where possible, an attribution of the author, and a critical estimate of the work given in a few terse and moderate remarks. It offers further the quite Buddhistic feature of a free space in each criticism destined to receive such further remarks or appeals from judgements as may be offered by competent students in the future. Of these sheets there are upwards of 3,700. Translated into the form of a card catalogue they will require 11,000 cards. This transformation is under way at present, and will when finished afford three approaches to each work; it will be at the disposal of the public like the catalogue of a library, but will not form the basis of a publication like Anderson's catalogue to the British Museum, until the rounding of the collection has been fairly accomplished. To the written catalogue there is a prefatory essay on the traits of the group as a whole, and this is



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accompanied by an enumeration of about 500 of its 'captain jewels.'

The critic characterizes the collection as follows:—

It is the largest single collection in the world.

In its wealth of masterpieces it is second only to the imperial Japanese museums at Nara and Kioto, which have become the depositories of temple treasures.

In certain schools of Tokugawa painting it is unrivalled anywhere; for example, of the Ukiyō school alone we have 907 specimens, of the post-Tanyu Kanos we have 479; of a single artist like Shohaku we have ninety-seven.

On the other hand I must also say that it lacks specimens of certain important periods and schools, that it needs better specimens of certain of the masters to be truly representative.

It was specially pointed out that though the museum possesses one important wooden Buddhist statue of the Fujiwara period, and one bronze of the Kamakura period, beside ten or twelve No masks from the hands of great sculptors, it is really poor in sculpture. The effort of the future will be to make it representative in a profound sense of this great branch of Japanese art.

But if the critic's appraisal points the future with a new luminosity, it has also gravely undone the past. The names of Kanaoka, Godoshi, and Shiubun have fallen from the scroll; the religious works formerly attributed to the Nara period have been found generally of the Kamakura, and with these goes that structure of the primitive religious Japanese art which Boston has signally contributed to build. In this field it has laboured most and lost most. It has had its example of Ririo-min, on the other hand, fully endorsed; the Heiji Roll, famous under the name of Keion, has been confirmed, and the 'Roll of the Inferno' is one of the early fragments formerly attributed to Mitsunaga by Japanese criticism. Among our heaviest gains is the discovery of a pristine Nara mandara, one of the earliest documents of Japanese art surviving. In the list of gains twenty-four Buddhist works are attributed to the Yuen dynasty, five precious examples of religious painting to the Fujiwara period. Two landscape screens by Oguri Sotan compensate for the loss of Soga Shiubun from the list. The two Sesson screens are acclaimed masterpieces, and while on the count of Sesshiu we are found weak, on that of the Toyotomi masters Yeitoku and Sanraku we are richly represented by authoritative works. Sotatsu is exemplified in two of his most delicious achievements, and Korin in a single monument—the *Wave Screen*.

Further detail of these discoveries will, I hope, come by next year from the hands of Mr. Okakura, who is shortly to return to America in the pursuit of further studies. Such details may have, moreover, the advantage of illustrations, for the museum

has already had photographed a large number of the works signalized by Mr. Okakura, and will eventually complete his list of its chief treasures.

Inquiries meanwhile have been conducted among the lacquer and bronze works as well as among the illustrated books of the collection. The men employed for the lacquer and metal have worked on a plan identical with that followed by Mr. Okakura. Though not yet completed, their work promises to supply the same solidity in its result and to furnish dependable criteria. Ultimately it is hoped that no important branch of the collection may remain without this stay of native criticism.

The field offered by Japanese books is perhaps less explored than any of those yet mentioned, and has in consequence a margin of adventure which marks it still among things empirical. A great library of books unclassified has furnished during the current year discovery upon discovery of a beauty and value fairly beyond credit. In the arrangement and organization of those for public study, we have had the horizon almost of pioneers about us, with only the figure of M. Duret to humanize it. Beside the great Chinese books of archaeologic reference, there are now available in Boston the well-known works of Hokusai, Keisai Yeisen, and Hiroshige, beside the less familiar books of Harunobu, Shigemasa, and Masunobu. But aside from these there is a rich gathering of works dating before Genroku, from the earliest Isa Monogatari of 1608, of which we have both editions, to the numerous works of Okimura Masanobu. Beginning with works of the earliest seventeenth century and including the whole eighteenth century and the works of Utamaro and Toyokuni, I have had the good fortune to add to M. Duret's admirable catalogue seventy-eight illustrated works of veritable importance from an artistic point of view. To many collectors of printed books it will be gratifying to anticipate the day in which a representative group, or a complete one, may be formed of the great eighteenth-century illustrators. Japanese prints were almost invariably issued in series—a hundred, fifty-three, twenty-four, and so on—with the most fanciful affinities to bind them together: it will certainly be gratifying to learn that many of these series are now under reconstruction at the museum. To this ideal the fourteen thousand prints registered in the collection have contributed. To re-assemble a supreme Tokaido, or fine states of Utamaro's 'Hours,' or to add the perfect 'Snow' to a 'Moon' and a 'Flower,' is to prosecute at once the most delicate and most laudable pursuit that is open to the collector of the future.

PAUL CHALFIN.









*Venus and Cupid*  
*From the painting by Velázquez*

*Henry C. Allen 1915*



# THE LESSON OF THE ROKEBY VELASQUEZ

**B**Y the time these words appear in print the fate of the Rokeby Velasquez will probably be decided. Whatever the result, the crisis is one upon which the Nation cannot be congratulated.

At a time of political distraction when the National Gallery, for the first time, we believe, in its existence, is without a director, a work of art of unique importance which could never be replaced by any subsequent series of purchases however generous, to part with which indeed would be a national disgrace, is offered to the nation at a high price, under circumstances which make it clear that unless the offer is accepted quickly the picture will pass to the Louvre, to America or to Germany.

The situation is made the more serious by the fact that the price proposed is considerably in excess of that which the owner would perhaps have been willing to accept had he been approached directly, that the picture has been purchased by a well-informed syndicate, and that the Nation has thus to pay two profits. No one can blame the syndicate. Men of business have a perfect right to make money by any honest means, and if they agree to accept a substantial reduction of price in the case of the Nation, that is possibly all we have a right to expect. On the other hand, it is the duty of those in authority to provide against such emergencies, and the crisis through which we have passed may at least do us the service of compelling us to make a candid and dispassionate estimate of the situation in which we now find ourselves.

To put the matter quite frankly, England is in the position of Italy in the eighteenth century. By the taste and liberality of previous generations her private collections contain a wealth of art treasures which no other country in Europe can match; but she is surrounded by countries in which

money is being made more quickly. Thus from being a buyer of works of art she is compelled to turn seller, and the process of selling has become so general and so speedy that in a few years the choicest of her treasures will have vanished for ever. For years we have had to contend with the vigorous methodical scholarship of Germany; now to that danger has been added the more lavish competition of America, backed by the best expert opinion that money can purchase. It is easy to affect contempt or to minimize the importance of these forces, or submit to their effects with our usual easy-going indifference. That was the view taken for many years by Italy. No sooner, however, had her new-born liberty roused her to self-respect and commonsense than she recognized that her national honour, and a large part of her national income, were at stake. She enforced laws to stop any further depletion of her art treasures, and the very success of her legislation has turned attention to England where treasures of far greater value and interest still remain unprotected.

That the problem is a real and pressing one needs no proof. Of its bearing on our national finance we have already spoken.<sup>1</sup> We have already been compelled to part with much of our heritage of splendid possessions: must we submit tamely to losing the remainder? Should we not rather try to consider frankly how to adapt our resources and our administration to new circumstances with the least possible disturbance of existing conditions.

Our needs may be summarized thus for clearness:—

- (i) Lack of a responsible purchasing authority.
- (ii) Lack of a definite and continuous policy of purchase.
- (iii) Lack of money.

<sup>1</sup> See THE BURLINGTON MAGAZINE, Nos. 20 and 21, November and December, 1904.



## *The Lesson of the Rokeby Velasquez*

The first question is undoubtedly best settled by the presence of a strong director at the head of the National Gallery. The Print Room of the British Museum, the Ashmolean Museum at Oxford, and the Birmingham Art Gallery, are conspicuous examples of the success English directors can still achieve. The long consideration which has been given to the appointment at the National Gallery is itself of good augury that there will be no 'job' and no favouritism, meanwhile the powers to whom we must look are the Trustees and the National Art Collections Fund.

These two bodies differ so essentially in their capacities and their nature that the parts they can play in any national movement must be separate. The Trustees represent what may be termed hereditary patronage. They have great political and social influence; they represent great private accumulations of art treasures; and they directly control the National Gallery. The fact that they are a committee of men mostly occupied in other work of the highest importance limits at once their responsibility and their power of action. Having no formal policy, it is difficult to accuse them even as a body of any omission, while the necessity of consultation makes it impossible for them to decide swiftly, even when their tastes should happen to agree.

The National Art Collections Fund, on the other hand, is the embodiment of contemporary scholarship. Though the funds at its disposal are disgracefully small, they are employed by picked men, and therefore are not wasted. While the Trustees might be expected to favour the purchase of what the world had long approved, the Fund is particularly adapted to anticipate the verdict of posterity (especially in the case of pictures) by buying what a less specialized patronage might overlook.

To these two bodies, then, we must look; but if the situation is to be saved,

they must agree on a common policy adapted to their differing capacities. Most people, we think, would agree that the aim of such a policy would be twofold:—

- (i) To save for the National Gallery, at any cost, some twelve or fifteen pictures of the highest importance which, if once lost, could never be replaced.
- (ii) To buy from time to time, as the chance occurred, any pictures of secondary importance, which from historical interest or from the fact that they filled a gap in our national collections, the nation ought to possess.

The desirability of preserving this latter class of picture is generally admitted, but the paramount importance of securing the whole of the first class is not always recognized. Great galleries are not made by the number of painters they represent, but by the quality of the paintings. Three or four real masterpieces make a gallery important; twenty or thirty make it a famous place, which all students of art must visit; two or three thousand works of less importance make only a big collection. Nearly all the supreme masterpieces are already placed beyond the reach of human wealth and human power in galleries from which they can never emerge till the morrow of Armageddon. Pictures like the *Bridgewater Titians*, or Lord Lansdowne's *Mill*, no longer exist in private possession except in England. No man of honour would part with such heirlooms except in the last resource; but the fluctuations of fortune of recent years have been so swift, that the Nation must guard against possible consequences, for which no regrets can make amends, even where the very possibility of a loss seems at present ridiculous or insulting.

It is perhaps too much to ask the Trustees to adopt the vigorous measures a strong and independent director would



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take, and to keep a strict observance upon every private collection of importance; but we venture to suggest that the difficulty might be met in another way. Would it not be possible for the Trustees to meet two or three outside authorities of acknowledged standing, and draw up in consultation with them, once for all, a definite list of masterpieces, a dozen or twenty at the most, which must be purchased, whatever the price, when there was the least chance of their coming into the market?<sup>2</sup> The influence of men so highly placed would secure a hearing for any legislative proposals which might be necessary, and would be invaluable in personal dealings with owners of works of art. The Trustees could then leave, partly if not wholly, to the National Art Collections Fund the purchase of desirable things to fill gaps, and strengthen points where stronger representation of some master or school is required.

Each body would thus be doing its proper work; the Trustees by their influence securing favourable treatment from the Government and from the public, while the Fund would be employing its scholarship on a free and recognized field.

The question of means remains to be considered.

In the first place, the Trustees have at their disposal the much-abused Treasury Grant of £5,000 a year. The sum is, of course, small compared with the present price of any first-rate masterpiece. Yet if the Trustees were empowered to obtain it each year, and to invest it when no occasion for spending it arose, the accumulations would become no despicable supplement to other funds—the more so because the Trustees, having a limited and scheduled list of masterpieces in view, would not fritter away the grant on minor purchases.

Secondly, the Trustees might apply to Parliament to sanction the revision of the conditions attached to the bequests made to the Gallery for the purchase of pictures. Prices have risen to such a degree that the interest on these bequests is too small to purchase any but second or third rate pictures. If the Trustees were empowered in cases of absolute necessity and as a last resource<sup>3</sup> to use the principal of these bequests to help in the purchase of any of the scheduled masterpieces, the nation would have some protection against a crisis which might bring two or three of the chosen works into the market at the same time.

Thirdly, there is the possibility that the Treasury might give further help by earmarking the proceeds of some special duty on art sales, or on the export of works of art. On this point, for want of special knowledge, we have even less right to speak than on the previous one. An export duty on a limited number of first-class pictures would compel the most unworthy heir to give the nation a fair chance, but public feeling may not yet be ready for any measures so drastic as those which have saved Italy from being wholly despoiled.

Another line of action, however, seems distinctly possible. We are informed on the best authority that at least one owner of a magnificent collection is allowed to escape the payment of death duties on condition that his treasures are exhibited twice a week to the public. The principle being thus admitted, could not the granting of such exemptions be made conditional upon the giving of notice to the Government of the sale of any such exempted works, and an actual right of pre-emption allowed to the nation in respect of them? Such an arrangement, if coupled with an export duty, would secure the Nation against a sudden sale, and the owner against a burdensome tax. Even without

<sup>2</sup> The example of the National Trust for Places of Historic Interest or Natural Beauty might be quoted as a successful precedent.

<sup>3</sup> The plan is open to some objections, and should be regarded only as an absolute *pis aller*.



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a duty it would immensely lighten the work of the Trustees.

The effect of these arrangements would be that the Trustees, having a definite and scheduled list of supreme and irreplaceable masterpieces to watch, would be free to use their influence in obtaining the needful supplies. If they allowed, by some disagreement or indolence, any single one of those masterpieces to be lost to the nation, they would be responsible, but there their responsibility would end.

All works not in the scheduled list would be the care of the National Art Collections Fund. It would have to pick and choose among the hundreds of good pictures which we still possess, moving now and then to arrest some work which completed a series or filled a gap, but content to let even good pictures pass without protest to America or to Germany when their loss did not involve an irremediable break in our collections. As it commands the best scholarship of the country, it is particularly fitted to do this difficult work, and in doing it we think it might fairly make a claim upon one or two sources of revenue which may not hitherto have fully developed.

We have in previous articles discussed the great material advantages which accrue to any country, not too far removed from the main paths of travel, which possesses a fine collection of works of art. The example of Paris or Florence might be quoted to show to Londoners how much their city actually gains from possessing the National Gallery and the British Museum. The first fruit of these profits comes directly into the hands of the ground landlords and the hotel keepers. To these two classes, then, our great national institutions may fairly look for support, and they should not look in vain. Men like the dukes of Bedford and Westminster, even if they may have no very keen taste for the fine arts, cannot fail to recognize that the support of those

arts is not the least of the responsibilities attaching to their property. Nor do we think that the directors of the great hotel companies would take a less liberal view of the case were it fairly presented to them, since it would be directly to their interest to promote any work that was being done to add to the attractions and interest of Central London.

We make these suggestions without any idea that they offer the best or the final solution of a grave difficulty, but rather because a frank discussion may in the end lead to the united action which is necessary if we are to retain our self-respect as a sensible nation. We have never concealed our conviction that a strong director at the head of the National Gallery is the best possible safeguard; but if the Government decided otherwise, we might accept their decision as at least a better thing than the appointment of a second-rate man, so long as the Trustees are willing to take definite action on definite lines and, if they cannot preserve all our art treasures from the grasp of America and of Germany, to save at least the few supreme masterpieces which, if once lost, can never be replaced.

The political and social clouds of the moment—and we are fully aware of the difficulties they imply—have indeed one scrap of silver lining. Lord Lansdowne, Lord Windsor and Lord Balcarras are for the time being released from the cares of office; and could they, in company with their respective colleagues, employ their tact and authority in enabling the Trustees and the National Art Collections Fund to co-operate on lines suited to their respective capacities, this agitation about the Rokeby Velasquez may turn out to be a blessing in disguise. The situation is not yet hopeless if it can only be faced with good temper and commonsense; but in half a dozen years the opportunity will have left us for ever.



THE ENGLISH MINIATURE PAINTERS  
ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER  
COLLECTIONS

BY SIR RICHARD R. HOLMES, K.C.V.O.

ARTICLE I—NICHOLAS HILLIARD (PART I)

**I**N any history of the art of portrait painting in England by indigenous artists, the name of Nicholas Hilliard must occupy a foremost place. It is true that here and there the names of others who practised the art may be found, but of their work, and particularly of their work 'in little,' no authentic series can be given. Many undoubted portraits of this kind may be found in the illuminations of manuscripts, but these are scarce, and the names of their authors are buried in oblivion. They were superseded, and the market for their talents destroyed, by the printing-press, for it is only in the rarest instances that any of these mechanical productions were ornamented with the same loving and costly care which had been bestowed on the work of the skilled scribe and illuminator.

Nicholas Hilliard was born in 1537. He was the son of Richard Hilliard, of Exeter, who secured the office of High Sheriff in 1560. His mother was Laurence, daughter of John Wall, a goldsmith, of London. It is probable that he was initiated in his early years in the mysteries of this craft by his grandfather. The art of the goldsmith was intimately associated with that of the enameller, and though no specimen of his work in this manner is known to exist, yet the description of the jewel which he executed (perhaps for Edward VI) representing the battle of Bosworth Field, gives an idea of the excellence which he must have attained while still under age. The minute accuracy and delicacy of touch required in engraving the gold ground and the care and finish demanded of the artist in laying the enamel colours for fusion were the most perfect training for the

perfection which he exhibited in such a marked degree in his later work in the more tractable medium of water-colours.

Of his own methods and masters to come he has left us an insight in his 'Treatise on the Art of Limning,' in which he thus mentions with high praise 'King Henry the eight a Prince of exquisit jugment and Royale bounty, so that of cuning strangers even the best resorted unto him, and removed from other Courts to his. Amongst whom came the most exquisit Painter and limner Master Haunce Holbean the greatest Master Truly in both these arts after the life that ever was so Cuning in both together and the nearest, and therewithal a good inventor to complete for all three, as I never heard of any better than hee yet had the King in wages for limning Divers others, but Holbeans manner of limning I have ever imitated and hould it for the best, by Reason that of truth all the rare Sciences especially the arts of Carving, Painting, Goldsmiths, Imbroderers together with the most of all the liberall Sciences came first unto us from the strangers, and generally they are the best and most in number. I heard Ronsard the great French poet on a time say, that the Hands indead seldome bring forth any Cunning man, but when they Doe it is in high perfection, so then I hope there may come out of this ower land such a one, this being the greatest and most famous Hand of Europe.'

Hilliard, a true Devonian, had he been blessed with foreknowledge, might well have written 'ower countie,' the birth-place of Reynolds and of Cosway, to mention only two of its gifted children.

It is, perhaps, advisable to quote here from the same treatise some more of the quaint remarks which throw light upon the principles which guided him in his work, and the effect of these may be easily recognized in the reproduction of the miniatures which I have been privileged to use as illustrations to this article. Hilliard goes on to say:—

'Yet one wourd more in remembrance of an excelent man namley Sir Philip Sidney that noble and most valiant Knight, that great Scoller and



## *English Miniature Painters—Nicholas Hilliard*

exceient Poet, great lover of all vertue and Cuninge, he once demanded of me the question, whether it weare possible in one scantling, as in the length of six inches of a littel or short man, and also of a mighty bige and taulle man in the same scantling, and that one might weel and apparently see which was the taule man, and which the littel the picture being just of one length, I showed him that it was easely if it weare Cuningly Drawne with true observations, for ower Eye is Cuninge and is learned without rulle by long usse, as littel lads speake their vulgar tongue without gramour Rulls, but I gave him rules and sufficient reasons to noet and observe as that the littel man comonly as great as the tawle man then of nesecity the rest of the body must be the lesse in that same scantling, a littel man comonly hath also short legs and thieghs in comparison to his bulke of body or head, but though the head be as great in the tall. Lomatzo confirmeth this by naming some men to be sixe heads, some of tenne, some of twelve, and other authors the like, forget not therfore that the principal parte of Painting or Drawing after the life consisteth in the truth of the lyne, as one sayeth in a place that he hath seene the picture of her Matie in fower lynes very like, meaning by fower lynes but the playne lynes, as he might as well have sayed in one lyne, but best in playne lines without shadowing for the lyne without shadowe showeth all to a good Jugment but the shadowe without lyne showeth nothing, as for exampel though the shadowe of a man against a whit wall sheweth like a man, yet it is not the shadowe but the lyne of the shadow which is so true that it resemblenth excellently well, as drawe by that lyne about the shadowe with a coall, and when the shadowe is gone it will resembl better then before, and may if it be a faire face have sweet countenance even in the lyne, for the lyne only giveth the countenance, but both lyne and coulour giveth the lively liknes, and shadowes showe the roundness and the effect or Defect of the light wherin the picture was Drawne. This makes me to remember the words also and reasoning of her Matie when first I came in her highness presence to Drawe, whoe after showing me howe she notied great difference of shadowing in the works and Diversity of Drawers of Sundry nations and that the Italians who had the name to be cunningest and to Drawe best shadowed not. Requiring of me the reason of it, seeing that best to shewe ons selfe nedeth no shadow of place but rather the oppen light, to which I granted, affirmed that shadowes in pictures were indeed caused by the shadowe of the place or coming in of the light at only one waye into the place at some small or high windowe which many workmen couet to work in for ease to their sight, and to give unto them a grosser lyne and a more aparant lyne to be deserved, and maketh the worke imborse well and shewe very well afar of which to Limning work nedeth not, because it is to be

veewed of nesesity in hand neare unto the Eye, heer her Matie conseed the reason, and therefore choose her place to sit in for that purpose in the open ally of a goodly garden where no tree was neere nor any shadowe at all, save that as the Heauen is lighter than the earth soe must that littel shadowe that was from the earthe this her Matie curiouse Demaund hath greatly bettered my Jugment besides divers other like questions in Art by her most excelent Matie which to speke or writ of weare fitter for some better clarke, this matter only of the light let me perfect, that no wise man longer remaine in Error of praysing much shadows in pictures which are to be viued in hand, great pictures high or farr of Requier hard shadowes to become the better then nearer in story worke better than pictures of the life, for beauty and good favor is like cleare truth which is not shadowed with the light nor made to be obscured, as a picture a little shadowed may be bourne withall for the rounding of it, but so greatly smuttet or Darkened as some usse Disgrace it, and in like truth ill towld, if a very weel favered woman showe in a place wher is great shadowe yet showeth shee louly not because of the shadowe but because of her sweet favor consisting in the lyne or proportion even that little which the light scarsly sheweth, greatly pleaseth proving the Desire to see more.'

It would be difficult for anyone to explain more thoroughly the reasons why the queen herself and her artist who so artlessly relates his conversation with that peremptory lady, chose the particular method whereby her features were to be handed down to posterity. 'Handed down' is not a mere phrase—they were to be viewed in the hand, and so now they can be viewed, only without the charm of colour, in these faithful reproductions. Two of them show the method exactly as described above. The first is of the queen quite as a girl when she had just ascended the throne.<sup>1</sup> Had it not been for the story related in so graphic a manner by himself, I should have been inclined to ascribe it to an earlier period, but Elizabeth only ascended the throne in 1558 when Hilliard was 21. The face is fair and young; the only indication of rank or family is to be found in the Tudor roses which she wears in her dress. The miniature does not form a part of the ancestral collection at Windsor,

<sup>1</sup> No. 5, Plate I, page 231.





MINIATURES BY NICHOLAS HILLIARD. PLATE I. NICHOLAS HILLIARD,  
MONTAGI HOUSE (1), QUEEN ELIZABETH, WHITEHALL (2), LADY  
JANE GREY, WINDSOR CASTLE (3), PRINCE ARTHUR, MONTAGI  
HOUSE (4), QUEEN ELIZABETH, WINDSOR CASTLE (5).







## *English Miniature Painters—Nicholas Hilliard*

but was placed in the Royal Library about twenty years ago. It is protected by a finely-cut crystal, and is mounted in a curious enamel case of the time of Charles II. The other (No. 2) is a very curious portrait of the queen, and from the extraordinary care and minuteness with which the accessories are painted must have been one of much importance. The queen is seated in front of a curtain. Her long hair is flowing over the shoulders, and on her head is the royal crown. Her richly-embroidered robes are lined and faced with ermine, and the bodice is of cloth of gold. In her right hand she holds the sceptre; the left, with rings on the first and third fingers, rests on the orb; the cross surmounting this is remarkable as being ornamented with a small diamond in its centre, the only case with which I am acquainted in which a real precious stone is inserted in a miniature. The entirely shadowless face of the portrait shows how carefully the painter carried out his instructions.

This miniature is preserved at Welbeck, and forms part of the valuable collection which includes many of the miniatures formerly the property of the great collector Edward Harley, earl of Oxford, which were inherited by the dukes of Portland.

Of the painter himself, and of his wife, excellent portraits are in the splendid collection of miniatures belonging to the Duke of Buccleuch at Montagu House. She was Alicia, daughter of John Brandon, Chamberlain of London, and married in 1573. In this miniature the same shadowless treatment of the features is as noticeable as in the earlier work.

How soon he began to paint such miniatures, or execute such work in enamel as brought him into prominent notice, we have no means of ascertaining. His own portrait<sup>2</sup> he must have painted, if the signature and date upon it be correct,

in his fourteenth year. There is a portrait by him of Lady Jane Grey,<sup>3</sup> evidently painted from life, which must have been done before 1553, when he was sixteen years old. It has all the minute finish of the face and richly-jewelled dress, and in the hair are the red and white roses of the royal house of Tudor. There is round the circular background the beginning of an inscription in the beautifully executed character which is so general a feature in Hilliard's works, and betrays the hand of the skilled engraver. This miniature is not one which has descended with other possessions of the Crown, but was bought at the sale of Mr. Sackville Bale.

It was probably about this time that he wrought the elaborate jewel before mentioned, to which were appended the four remarkable miniatures which have since the time of Charles I ranked among the choicest treasures of the Crown. These are reproduced as illustrations to this article.<sup>4</sup> They are described in the catalogue of the limnings of Charles I, compiled by Abraham Vanderdoort, who was keeper of the king's cabinet at Whitehall, and has left minute descriptions of them. They must all have been copied from original portraits. The head of Henry VII is particularly valuable, as it preserves in their first freshness features which in the original must long since have darkened, or suffered from injury and want of care. The head of Henry VIII is almost of a certainty copied from Holbein, but from which of the many portraits painted by him of that monarch it is impossible to say. Hilliard himself could not have drawn it from life, as he was only ten years of age when Henry died. The head of Queen Jane Seymour is taken from the portrait by Holbein, the drawing for which is at Windsor, while the original picture is in the gallery at Vienna. The head of Edward VI is carefully painted from one of the portraits for which we are

<sup>2</sup> No. 1, Plate I, page 231

<sup>3</sup> No. 3, Plate I

<sup>4</sup> Plate II, page 235. Nos. 6, 7, 9, 11.



## *English Miniature Painters—Nicholas Hilliard*

indebted to Gwillim Stretes, who continued to paint at the court after the death of Holbein. There is more than one portrait attributed to him in the royal collection which might have served Hilliard as a model for this portrait of the young king. The jewel, however, did not come into the possession of the crown till long after, having been bought by Charles I from Laurence Hilliard the son of the artist.

There is another royal portrait by Hilliard, of which an illustration is given.<sup>5</sup> It is in the Montagu House Collection, where it is called Henry VII. It is more probable that it represents Prince Arthur, the elder brother of Henry VIII, and first husband of Catherine of Arragon, and is of special value, as the only other portrait of this unfortunate prince is at Windsor, and its condition is not very satisfactory. The effigy of him in the splendid contemporary stained glass of Malvern Abbey cannot be considered as a serious attempt at portraiture.

<sup>5</sup> No. 4, Plate I, page 231.

The miniature was in the cabinet of Charles I, and is thus described by Vanderdoort :—

‘Item, *done upon the right light*, another King Henry VII, when he was young without a beard, holding in his hand some three little flowers called Hearts-ease, and a lady’s hand toucheth his heart, wherein is written with some golden letters, being in a round old turned box of wood, wherein another round little carved frame is, in which the picture is set. Bought from Germany and given to the King by the Lord Ambassador, Sir H. Vane.’

It is set in a richly-carved wooden frame. There is a fine copy of it by Harding in the collection at Windsor. The miniature seems, like the other royal portraits, to have been painted early, and to be a copy of an old and authentic picture. These suffice to show the method of the artist’s work. Their great superiority to all that had ever been executed in this manner, with the exception of the scarce work of Holbein, will account for the patronage bestowed upon the young painter by Queen Elizabeth.

*(To be continued next month.)*





PLATE II. MINIATURES BY NICHOLAS HILLIARD IN THE ROYAL COLLECTION, WINDSOR CASTLE — (6) HENRY VIII, (7) HENRY VII; (8) JAMES I; (9) JANE SEYMOUR; (10) ANNE CLIFFORD, (11) EDWARD VI.







## HOW GREEK WOMEN DRESSED

BY PROFESSOR G. BALDWIN BROWN

### PART II—(*Conclusion*)<sup>1</sup>

**H**ERODOTUS tells us that the so-called Dorian tunic, noticed in the preceding article, was the original attire of all the Greeks, and it appears that the Homeric dames, whose white arms and shapely ankles seem to have been in evidence, were already attired in this simple and convenient fashion. On one occasion, however, in early Attic history the Athenian ladies used the pins or clasps of their tunics for murderous assault, so that a sumptuary law was passed obliging them to alter their attire to the Ionian fashion, and they accordingly 'changed to the linen chiton, with the intention that they should not use any more' such dangerous fastenings. This passage is the locus classicus for the character of the 'Ionian' tunic, which has been already referred to as differing from the Doric. On the strength of it it has been maintained that the Ionian tunic was not held together by clasps of any kind, but by seams; while some believe that it was shaped by the scissors with a sleeve formed by cutting and sewing like that of a modern blouse. The prototype of such a dress would naturally be sought among the flowing robes of Orientals, and when it was pointed out that the word 'chiton,' used commonly in Greek for this dress, was of Semitic derivation and meant a linen garment, it appeared established that the Ionian tunic was borrowed from the East, and was of an entirely different form and character from the more purely Hellenic Dorian dress.

A shape for the dress was suggested by Studnicska, who in 1886 published a diagram of it, while other writers have since then figured and described it. It is elegantly described in Smith's 'Dictionary of Antiquities' as made when 'two rectangles

of cloth have been sewn together on three sides, in such a way that a sack is formed with a hole in the bottom for the head to go through, and two holes at the sides for the arms.' Such a dress is shewn in No. 23 on Plate IV, and the reader can judge of the artistic possibilities of it, in comparison with the dresses of the same material worn by the model in the fashion contended for in these articles in Nos. 17 and 19.

To begin with, the dress is about half as wide as the minimum width which experiments show to be needful for richness in folds. It is described in Pauly's 'Real-Encyclopädie' and elsewhere as the same width as the distance between the elbows of the wearer when the arms are extended sideways. It should as a fact be quite as wide as the whole stretch of the arms, from finger tips to finger tips. One writer says the width of the dress 'being half the full span of the wearer with the arms stretched out, a long hanging sleeve is thus obtained'; but as a fact there is no material for a sleeve of any length or richness, while the straight seam of the top of the dress from the neck to the elbow cannot possibly allow of that graceful clinging of the stuff to the limb, secured when it is draped along it in ample fullness with fastenings at intervals. Then, again, the notion that the tunic was sewn up along both sides is surely a very strange one. The seam up one side of a dress is at times shown in sculpture, but who ever saw on a monument a seam up both sides? The second seam was evidently suggested by the desire to avoid cutting a hole in the stuff on the closed side to get the arm out, but so soon as it is recognized that the arm always issues out at the top of the dress, and not out of any part of the sides, this gratuitous second seam may very well be dropped. The supposed Ionian tunic of these de-

<sup>1</sup> For Part I, see page 155 ante (December, 1905).



## *How Greek Women Dressed*

scriptions is in fact a prim and scanty little shift that lends itself to no charm or variety of cast, and it is time that it should cease to do duty for the sweeping raiment of Ionian Greeks, whose studied elegance in costume and coiffure is attested alike by the monuments and by literature.

The dress impugned has been devised to correspond with the traditional interpretation of the passage from Herodotus. This interpretation is, however, contradicted by the monuments themselves. These proclaim almost with one voice that the 'Ionian' tunic shown on them is not sewn on the arm, but is fastened with small clasps or buttons, while, so far as can be judged, the shoulder fastening, which is very often concealed by the hair, is of the same character. Nay, more, on some draped female figures in the Museum at Mykonos, there are actually to be seen remains of small bronze fastenings let into the marble, that served as attachments of the sleeve. In many of the similar figures that form the chief attraction of the Acropolis Museum at Athens, the attachment is figured in the marble as a small button. The same is the case in innumerable instances on the vases, though the painter here does not always take the necessary pains to exhibit the separate fastenings.

No one, indeed, who started from a study of the monuments, especially those of sculpture, would have the least hesitation in deciding that the dress was clasped at intervals along the arm and not sewn. is only the influence of a traditional literary interpretation that has blinded the usually wide-open eyes of the professed archaeologists.

The truth is that when Herodotus tells his readers that the change of dress he refers to was brought about 'ἵνα ... περόνησι μὴ χρέωνται,' all he means is that the long pins, or brooches furnished with such pins, were given up for another kind of fastening. His words do not necessarily imply

the substitution for the pins of a seam. The exact construction of these small fastenings is a matter for conjecture, but they cannot have contained pins of a dangerous size. On the other hand the Dorian tunic was held as a rule by a single fastening, and this, especially as the stuff was comparatively heavy, was naturally large and strong. Of its nature we are not fully informed, as it is very seldom indicated on the sculptured monuments. It appears occasionally on vases in the shape of a long and formidable pin with an elaborate head, and a point that projected upwards and that must certainly have needed a point protector, such as was found in connexion with pins of the kind at Hallstatt. Although, however, the shoulder fastening of the tunic is generally ignored by the carver, the attachment of the chlamys at the neck or on the shoulder is very commonly rendered in sculpture, as, for instance, on the Phigaleian frieze, and appears there in the form of a round disc. This was probably not a button, but a fibula with a pin below, and this pin might have been large enough to be serviceable in assault. A brooch of the kind has been used in the experiments with the Dorian tunic shown on the plates.

There is, however, one conspicuous monument of undoubtedly Ionian sculpture that seems at first sight to offer the much-needed monumental support for the literary thesis. This is the Harpy Tomb from Lycia, in the British Museum. There on the western side (see No. 24) sits enthroned a stately lady, who holds out a phialé in her right hand, and exhibits in so doing an arm covered with an ample sleeve to the wrist. All down the front of this arm runs a plain stripe with an incised line at each side and down the centre, and the stuff is treated on each side of this stripe with the conventional lines that denote the folds of a thin linen fabric. Here at least we appear to find distinctly





NO. 13



NO. 14



NO. 15



NO. 16







## *How Greek Women Dressed*

represented a seam, but the indication is deceptive. Apart from the fact that this is not the natural position on the arm for a seam, the stripe is really intended to serve as a basis for the work of the painter, who would represent thereon in colour the wavy edges of the stuff and the intermittent points of attachment. That this is the true explanation is suggested by the coloured reproduction of one of the draped female figures from the Acropolis, given in the German official publication '*Antike Denkmäler*,' I, Plate 19. There on the right arm the green pigment that indicated these fastenings is still visible, and the Harpy Tomb figure must originally have exhibited something of the kind. A confirmation of this view of the most convincing kind can be found on one of the draped female figures from the Parthenon known as 'The Fates.' The two figures which form the familiar group show on their right arms the dress drawn together at intervals with the gathering in of the fabric at the points of attachment, though the actual clasps are not plastically rendered. In the case of the third figure, however, who sits nearest to the centre of the pediment, the sleeve on the right arm is treated almost exactly as is that of the figure on the Harpy Tomb. There is no plastic indication of the drawing together of the stuff, but a flat stripe is left on which the painter would add what was necessary to complete the effect. It is a curious example of a little survival of archaism in the otherwise mature pediment compositions, and unless we imagine this figure to have been dressed differently from her sisters, which no reasonable spectator would believe, we must accept an explanation which covers also the earlier Ionian example just referred to.

If this be accepted then it follows that the sleeve was not a cut and shaped one, for such a sleeve would not be closed with temporary attachments. Independently, however, of the seam, Amelung,

in Pauly's '*Encyclopädie*,' argues that the form of the sleeve on the Harpy Tomb shows it to be a distinct piece apart from the rest of the dress. This can be tested by experiment. No. 18, Plate IV, exhibits a pose and costume sufficiently like those in the relief in question, and it will be seen that a satisfactory sleeve can readily be made on the simpler system.

Another early monument that has every appearance of belonging to the Ionian School seems conclusive on the point here urged. This is the so-called Leucothea relief in the Villa Albani, where the standing figure to the right of the relief wears a sleeve that the carver has quite unmistakably represented as in one piece with the dress.

It is not of course denied that the needle and thread were employed in connexion with the Greek costume. The tunics, both Dorian and Ionic, might be sewn up on the open side, and in these cases they were sewn up entirely, for the term 'partially closed Dorian tunic,' found in some of the books, rests on a misunderstanding of the dress. So far as practicability goes, the dress might be sewn on the shoulder and along the arm instead of being caught at intervals by the small clasps. On the left arm of the model in No. 22 the dress is closed by such a seam, and so far as can be judged the long tunic worn by the famous bronze charioteer from Delphi is similarly treated, see No. 20. For a man who may have been a bachelor such an arrangement would be convenient, and he would not mind the sacrifice of appearance for the sake of avoiding the tiresome fastening and unfastening of numerous clasps.

There is no question, however, that the sacrifice of appearance would be a very signal one, for the system of intermittent fastenings is of the very essence of the Ionian tunic as a vehicle of artistic effect. To realize all its aesthetic capabilities, it is necessary to consider with the tunic the



## *How Greek Women Dressed*

over-robe or himation. It is the contrast of the larger folds of the thicker fabric with the crisp and delicate ones of the tunic that largely determines this artistic effect, and it is only with an ample linen chiton, the fastenings of which are of the kind here spoken of, that sufficient variety and richness can be obtained. Nos. 17 and 20 are intended to show the natural formation of these folds in a stuff properly disposed about the figure and itself very thin and soft through age. By the Greek sculptor the form is plastically rendered in all its fullness and beauty beneath the robe, but it is quite a visionary notion that he swathed his unfortunate model in wet drapery to make this cling closely to the limbs. As a fact the drapery lies in nature over the form just as it lies in Pheidian sculpture, and the actual fall of the stuff when suitably cast will hardly ever fail to produce some passage or passages of rare and delicate beauty that would not be out of place on a fine statue of the fifth century. It adds to our appreciation of the consummate genius that guided the Greek chisel when we see how near it kept to nature while achieving as a whole the most ideal beauty.

For example, No. 21 exhibits something sufficiently like the pose and drapery of the reclining 'Fate' from the Parthenon, to enable us to realize what the sculptor must have had before him in nature. The barring of the shoulder, which would be impossible with a sewn tunic, is easily brought about by undoing a couple of the upper fastenings of the clasped garment, while the value of the intermittent attachments which gather in the stuff at certain points is apparent in the fall of the sleeve from the left arm of the model. No. 25 shows how, if all the clasps be undone, the dress is resolved again into its simple elements, while Nos. 17 and 19 illustrate the use of the subsidiary bands crossing in front of the bosom or at the back. When they

cross at the back, as in No. 19, they are bound tolerably closely round the arm at the shoulder, and in this way conveniently confine and shape the sleeve. When crossed at the front they do not specially affect the sleeve, but define the bust and give opportunity for delicate effects in the arrangement of the smaller crisply-wrinkled folds.

With the Ionian tunic thus treated there is constantly combined the ample woollen mantle, which not only kept its wearer warm during a winter that was by no means always mild, but ministered to the pleasure of the eye in composition and contrast. Half the artistic beauty of Greek draped statues and reliefs depends on the studied contrasts thus brought into view, and there are passages in these that are absolutely satisfying to the aesthetic sense, and yet have nothing to offer but this simple composition of broadly-treated with richly-detailed surfaces. It was a very common cast for the end of the himation, which must measure at least four yards by two, to be thrown from the back over the left shoulder and for the mass of the drapery to be brought round over the back and front of the figure and finally thrown over the left shoulder from the front. The handmaid in No. 14, Plate III, is in the act of draping her mistress in this fashion. For outdoor wear, part of the mantle could be drawn over the head in the form of a hood, while seated female figures are commonly satisfied with wrapping the cloak round the lower limbs. Apart from the marbles and the vase paintings, we find this mantle worn in a hundred graceful fashions in the so-called Tanagra figures.

Occasionally by women, and, at any rate in the monuments, constantly by older men, we find the himation worn alone without any tunic. No. 13, Plate III, shows a cast suggested by the beautiful relief of the female dancer in repose from the theatre at Athens. In all these cases there is no brooch or other fastening, but such at-





NO. 17



NO. 18



NO. 19



NO. 20



NO. 21



NO. 22



NO. 23



NO. 24



NO. 25







## How Greek Women Dressed

tachments are used in other fashions of the costume. That in which it is worn falling at the back and clasped on both shoulders at the places where the tunic is fastened (see No. 2 on Plate I),<sup>2</sup> a fashion affected by the Caryatids of the Erechtheion, and the Eirené of Cephisodotus at Munich, seems a little awkward. One does not see exactly how a mantle thus attached can conveniently have been brought into service, and the weight of it must have caused a drag on the shoulders. The himation is sometimes doubled, and, passing under one arm, is clasped on the other shoulder. Both males (Apollo in the relief from Thasos in the Louvre) and females (Diana from Gabii in the Louvre) wear wraps of this fashion. In the form of the small military cloak or chlamys, worn commonly by youths and warriors on the sculptured friezes, the drapery is used more as an element in the decorative pattern than as clothing for the body, and streams freely in the wind in whatever shape is required by the composition. In the Parthenon frieze it is used more soberly; Hermes in the Thasos relief really wears it as clothing.

The only form of the overdress that does present real difficulties is that worn by many archaic draped female figures, and shown in Nos. 15 and 16 on Plate III. One difficulty is to know whether the folded garment shown as white in the illustrations is in reality a scarf-like wrap thrown round the upper part of the form, or the upper and turned-over part of a doubled himation. In other words, is the skirt below the wrap of a piece with the dress that shows above the wrap, or is the skirt formed by the lower part of the wrap itself that completely conceals the underdress? This question, which has been argued by Kalkmann, Holwerda and other archaeologists, is, to the writer's mind, solved by some archaic terra-cottas in the museum at Athens, published by Winter in the *Jahr-*

*buch* for 1893, the colouring of which seems to prove that the garment is really an independent scarf-like piece out of connexion with the drapery that falls below it.

This curious form of the overdress can be made by folding a long and narrow rectangular strip, but it is easy to see that it is an unpractical vestment, tiresome to put on, and liable, if not fastened, to come out of its elaborate creases at a moment's notice. As a fact, the folds are very often fixed by means of a band that binds the wrap tightly round the person, as in No. 15, but this is not always the case, and it is possible so to arrange the stuff that it will sustain itself in its folds, but only on a motionless figure. If the model move, the result is a *débâcle*. Hence it seems probable that the dress, which in its elaboration and prim artificiality suits the archaic times, was really evolved for use on the xoana, or dressed-up doll-like idols of wood, so beloved of the people.

Given a motionless wearer of imperturbable patience, and plenty of pairs of hands to fold and to hold, the dress can be formed by making the long folds on the diagonal of the stuff, and gradually bringing these to the vertical in relation to its width, when the parts are reached where the folds must be short. Unless the strips be made inconveniently narrow, these short folds in the front of the figure will still be too long, and now comes what appears to be the secret of the dress. The upper edge of it, with all the folds, is tightly rolled over so that it is shortened in the front, while at the same time the folds are kept in their places. A scarf thus arranged will sustain itself, but of course when a band is drawn tightly along it under the roll, its security is greatly increased. There are cases in which it is fastened on both shoulders instead of only on one (see No. 16), while it is sometimes clasped along the arm so as to form a kind of sleeve.

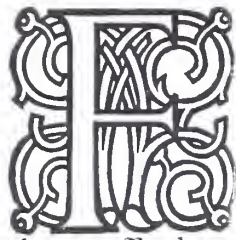
<sup>2</sup> Page 157, *art.* (December, 1905)



# SOME ENGLISH ARCHITECTURAL LEADWORK

BY LAWRENCE WEAVER, F.S.A.

## PART IV—LEAD FONTS<sup>1</sup>



FONTS never fail of interest. They necessarily take a high place in Christian art, for they are the place of the first sacrament of the Church, and they afford singular decorative possibilities. Their ecclesiastical significance is comparable only with that of the altar; yet, unlike the altar, the font fortunately has not been the battle-ground of iconoclastic zeal to any marked extent.

In so far as fonts sometimes bear figures, they have been open to puritanical disapproval, and have suffered from the 'axes and hammers' of the righteous. Their material, however, has never been the shibboleth of theology which has made the English stone altar an affair of ancient history and a lost vehicle of religious art and symbolism. Among English fonts the twenty-seven of lead which remain have an important if a small place.

The greatest enemy of lead fonts, as of all lead objects, has been the intrinsic value of the material. The discarded stone font makes a convenient trough for watering animals, or will pleasantly decorate the parsonage garden when used as a flower-pot; but the lead font has higher uses. It can be turned into many bullets. I do not know personally any present occupant of the bench of bishops who in his youth converted a lead font into slugs for the shooting of rooks, but there is a stain on one episcopal conscience to-day in the matter of the fingers of the lead statue of a heathen god. I cannot doubt, therefore, that in less enlightened days lead fonts have gone piecemeal on the same charming errand.

Lead was much beloved of Henry the Eighth's commissioners, as is obvious from the grim tale of fadders from conventual roofs which added so markedly to the

<sup>1</sup> For previous articles see *Voi. VII*, pages 270 and 428 (July, September, 1905) and page 103 *ante* (November, 1905).

value of the monastic spoils. Monasteries would not have had fonts except where their naves or chapels were put to parochial use. Edward the Sixth's visitors, however, who purged the parish churches at the abolition of the chantries were probably not innocent in this matter. They would scarcely have omitted from their inventories of superstitious objects destroyed a font which so obviously meant money if it could be done away without too violent a local outcry. In those spacious days the Severn Valley was rich in spoils of leadwork from the roofless monasteries and churches, for the river was the highway to Bristol and the Continent. Perhaps it is because it was a drug on the market that there is spared to Gloucestershire the largest number of lead fonts, eight in all out of the total of twenty-seven, and six of Norman date.

Unforgettable also are the economic ecstasies of the churchwarden era, doubtless responsible for the destruction of many. In 1878, when St. Nicholas-at-Wade in Thanet was 'restored,' the lead font was also restored—to its original condition of pig lead. The lead fonts once at Chilham, Kent, and at Hasingham, Norfolk, have gone the same ruinous road. As recently as 1891 another has disappeared, but this by mischance, for when St. Mary's Church, Great Plumstead, was burnt, the font was melted.

As far as I have been able to ascertain this is the only destroyed lead font of which any record remains. Amongst Cotman's drawings of Norfolk antiquities there is a sketch, and another engraving exists in a fine collection of pictures of fonts in the library of the Society of Antiquaries. The latter is here reproduced. Apparently the fire which encompassed its final destruction was not the first malevolent act in its history. It was, when drawn (and Cotman's





1. OXENHALL, GLOUCESTERSHIRE



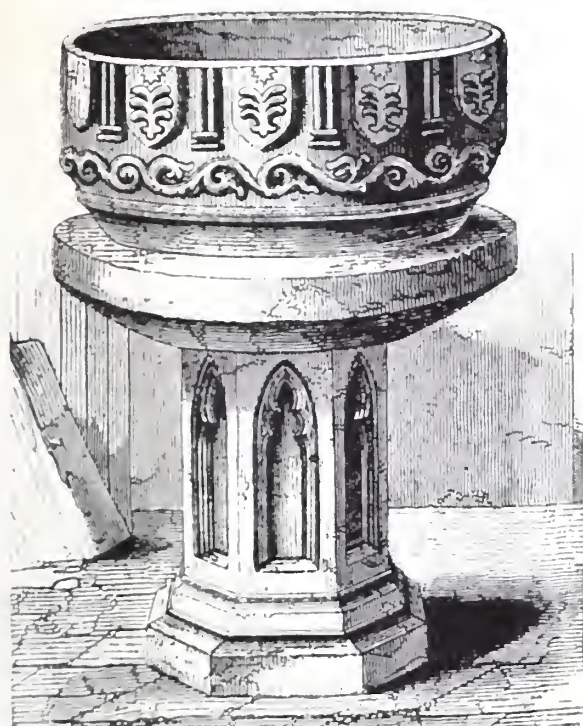
2. DORCHESTER, WILTSHIRE







drawing agrees) much mutilated. The top of the font had been neatly sliced off. The upright objects round the bowl appear to



Destroyed Lead Font, Great Plumstead, Norfolk  
(By kind permission of the Society of Antiquaries)

be columns, which originally carried arches, and if so the font came under my classification (b).

The other ornaments are unusual, consisting of shields under the (suppositious) arches, and a band of fat scrollwork encircling the bowl.

If the elements really needed to consume a lead font, it is fortunate that an example already so much damaged was chosen for their sport.

Clifton Hampden, Oxfordshire, knows its lead font no more; about 1840 it was decreed 'unshapely' (lead will get unshapely sometimes, but does not resist being put into shape again) and was hurried to its doom. Altogether fire and the devices of the wicked have left us but twenty-seven. Of these, ten are made from three patterns (with some small variations), leaving twenty separate designs. We may classify the

## Some English Lead Fonts

twenty-seven by the general character of their design as follows:—

(a) *Eleven*, whose chief feature is a large arcade, generally with prominent figures under the arches.

[Frampton-on-Severn; Siston; Oxenhall; Tidenham; Llancaut; Sandhurst, Glos. (these six from the same patterns); Ashover, Derbyshire; Burghill, Herefordshire (of Burghill all is restoration save the top of the arcade); Dorchester, Oxon.; Walton-on-the-Hill, Surrey; Wareham, Dorset.]

(b) *Five*, arcaded, but with other important decoration.

[Brookland, Kent; Warborough, Oxon.; Long Wittenham, Berks.; (the last two from the same patterns with variations); Edburton and Pyecombe, Sussex (these two also from the same patterns with variations).]

(c) *Three*, not arcaded, with figure decoration.

[Brundall, Norfolk; Childrey, Berks.; Eythorne, Kent.]

(d) *Eight*, without figures or arcading, but with various decorations.

[Woolstone, Berks.; Barnethy-le-Wold, Lincolnshire; Wychling, Kent; Parham, Sussex; Tangley, Hants; Slimbridge, Glos.; Aston Ingham, Herefordshire; Down Hatherley, Glos.]

There are also three small lead vessels in the museums of Gloucester, Maidstone, and Lewes, which have been claimed as fonts. The Lewes vessel is of Anglo-Saxon workmanship. As, however, a baptismal use for them is problematical, I do no more here than note their existence.

Of class (a) two are illustrated, Oxenhall (Fig. 1) and Dorchester (Fig. 2).

They are very alike in general treatment, and in both the seated figure is probably our Lord in Majesty. Oxenhall has an arcade of twelve, six arches being filled



## *Some English Lead Fonts*

with scrollwork and six with the figure. Two figure patterns only have been employed. In both, the right hand is lifted in benediction, while the left hand holds a book, sealed in one figure, unsealed in the other—an apocalyptic suggestion. The robes are richly ornamented and the frieze is of an elaborate floral pattern.

At Dorchester the eleven figures all differ. The number suggests the faithful apostles; but as each figure has a nimbus, and as the hair falls on each side of the face in all, it seems more likely that the modeller intended to represent our Lord in different attitudes. (For this suggestion, and indeed for much of the material of this article, I am indebted to the learning and kindness of Dr. Alfred Fryer, F.S.A., to whose able researches in the subject of fonts generally all antiquaries owe a great and increasing debt.)

Here we have the same *motifs* of books and benediction. Two of the figures, however, hold keys. Had this been so in only one case, St. Peter would reasonably have been indicated. As there are two, they probably symbolize the keys of Hell and of Death, in the hand of Christ.

The general treatment of the figures on these two fonts is that of Anglo-Saxon times, and this date was claimed by the late Dr. George Ormerod for the Gloucestershire fonts (he wrote actually of the Tidenham example, but Oxenhall is identical), and by the late Professor Freeman for the Dorchester font.

The architectural treatment of the arcading suggests Norman work, however. I have in previous articles insisted on the intense conservatism which has always been characteristic of the leadworker. Nor is this slowness to abandon old methods difficult to explain. Casting patterns persist, and there is a natural tendency to use old ones rather than to make new ones in a rising style. To take a modern instance: Present-day ironfounders of the unwiser

sort discovered *L'Art Nouveau* some five years ago. They had been slowly realizing that their mid-Victorian patterns had run their course. Designers of the 'glue and string' school of decoration rushed to the rescue. New patterns in this dreary manner were made in scores at great cost. The result is that though *L'Art Nouveau* is 'dead and damned' its amorphous tulips will sprout for another twenty years on the fireplaces of Suburbia. For this we have to thank the cost and permanence of casting patterns. That is unfortunate. Fortunate, however, the same permanence which has preserved for us Anglo-Saxon modelling to give interest and beauty to a Norman font.

Of class (b)—under which I include the five fonts, which, though arcaded, have other important decoration—three are illustrated, Brookland (fig. 3), Pyecombe (fig. 4), and Warborough (fig. 7).

The Brookland example may fairly claim to be the most interesting of lead fonts, if not indeed of all English fonts. Its double arcading shows the signs of the zodiac and scenes illustrative of the labours of the months. The heads of the arches bear the names of the signs and of the months; and as there are twenty arcades, eight appear twice. This perhaps suggests that the patterns were not made for the purposes of this font. I doubt whether they were intended for a font at all. If they were, and an arcading of twelve only had been used, the font would only have been about fourteen inches in diameter. This is smaller than any of the others, which vary from 18½ inches at Down Hatherley to 32 inches at Barnetby-le-Wold. My reason for doubting an original religious purpose is that there are two additional panels representing the Resurrection, which are carelessly planted over the frieze mouldings. However that may be, the font is delightful. The creatures of the zodiac and the scenes are freshly and gaily modelled.





3 BROOKLAND, KENT



4 PYCOMBE, SUSSEX













5. WYCHLING, KENT



6. CHILDREY, BERKSHIRE



7. WARBOROUGH OXFORDSHIRE



8. TANGLEY, HAMPSHIRE



9. EXITHORNE, KENT



## *Some English Lead Fonts*

The photograph shows (reading from left to right) from Scorpio (November) to Gemini (May). The scenes are not all of work. In January (in the middle and, unhappily, little distinct) two-headed Janus is apparently drinking to the new year. Chill February is warming his feet at the blaze. In April a girl of slender figure stands with tall lilies in her hands. In December a bearded man is killing a pig, unscientifically, with an axe.

As to the signs, Aquarius upturns his water-pot vigorously, and the bull is as lean as the goat.

The Warborough font is most decorative, and came from the same plumber as the font at Long Wittenham, Berkshire. Several of the ornaments are the same, though their arrangement varies. Both, too, have the pointed arcade at the bottom, with bishops appavelled as in the Childrey example, with the right hand in the act of blessing. The big middle feature of the bowl is a somewhat angular arch. Of the two circular ornaments which appear under it and elsewhere on the bowl, one is a St. Catherine wheel and one a beautiful geometrical design which suggests lace-work. Mr. Lethaby describes this font as Norman, but the decoration seems more appropriate to the fourteenth century. This bowl has been made the maximum depth that is found, viz., 16 inches, and has only one seam. The circumference was cast in one piece, whereas most of the lead fonts were cast in four pieces (in addition to the bottom) and joined. At Woolstone, however, there are two seams; and at Walton-on-the-Hill, Surrey (an arcaded font of class (a)), we find three. At Warborough, as with most of the lead fonts, there are the marks of the locks of the covers, which were made compulsory by Edmund Cantuar in 1236.

The Pyecombe font helps to keep up the high archaeological reputation of Sussex. It lacks figures altogether. Here, and near

by at Edburton, the Early English plumber was busy, probably about 1180. Both fonts have the heavy fluted rim, the upper arcading, and the narrow middle band of scrollwork, but there is no slavish likeness in detail or size.

The lowest band differs in the two, the Pyecombe font (fig. 4) having an arcading of fifteen with floral work within the arches; the Edburton example shows the scrolls without the arches.

The Pyecombe bowl is 6 ft. in circumference and 15 in. deep, that of Edburton is 5 ft. and 13½ in. respectively.

Though Norman in general character the coming of gothic is apparent in the trefoil heads of the upper arcading, and I think they come under an Early English rather than a Norman heading. The general effect is perhaps a little suggestive of embroidery, but very successful.

Of the three examples of class (c) affording figure decoration without arcading, two are illustrated, Childrey (fig. 6) and Eythorne (fig. 9).

The Childrey font is very simply treated. The twelve bishops, who stand on low pedestals round the bowl, wear mitre, alb, and chasuble, and carry a crozier in the right hand and a book in the left. The modelling is of a rather elementary sort.

The Eythorne font has a figure of unusual type seven times repeated. Several conjectures have been made as to who is represented, but as the figure is nude, perhaps Adam is the most likely. He holds a torch in his left hand. There is no difficulty in settling the date, for the artist has written it large, 1628, on four panels, a numeral to each panel. A suggestion that the seven light-bearing figures are in some way symbolic may well be dismissed. In 1628 the sense of religious symbol was not very acute. The bowl is shallow, 10 in. only in depth, and is much battered and out of shape. It no longer fulfils its use; a modern stone font has taken its



## *Some English Lead Fonts*

place. Of the five post-Reformation lead fonts it is notable in that it is alone in possessing figure decoration.

Of my fourth class (d), an 'omnibus' class covering the fonts otherwise unclassified, I illustrate two, Wychling (fig. 5) and Tangley (fig. 8).

The Wychling bowl (fig. 5) is a good deal disfigured by the rather aggressive modern woodwork which has been added, presumably to keep the leadwork in shape. It is the simplest of the pre-Reformation fonts, and though difficult to date (the stringy ornament has a curiously modern look), it is probably of the end of the thirteenth century. It is an example of the chequered history of metal fonts. The Reverend Thomas Norton, the rector, has written to me that the font was found, when he restored the church, built into a lot of brickwork, and 'providentially saved from the bricklayers and smashers.' Restorers have so often proved the most finished of 'smashers' that it is refreshing to find a church where these vocations have been kept distinct.

The Tangley font is sparingly decorated in a matter-of-fact way. Six strips of baluster shape divide the bowl, and the ornaments between are two roses (fig. 8), two crowned thistles, and three fleurs-de-lis. With such treatment it is safe to assign the work to early in the seventeenth century.

So much for my series of examples. Taken as a whole, they present one marked feature in the fitness of the material for the nature of the designs attempted. It has been objected to lead that it is a metal little individual. It has been suggested that everything made in lead would be better in some other medium; that, in fact, lead's function is to take, for economy's

sake, the place of some richer material. I believe this attitude to be founded on an imperfect study of the products of the leadworker's art.

The fonts here illustrated, when seriously considered from the aspect of their possibility in other materials, are sufficient answer.

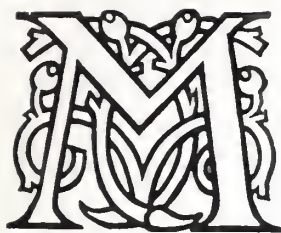
The general character of the Oxenhall font, for example, is admittedly similar to that of the stone fonts of the same period. There is, however, a delicacy of modelling in the floral decoration and in the detail of the robes, combined with a general softness of effect, which would be impossible in stone. The delicacy of detail might be obtained in marble on account of its very close grain, but it would be joined with a certain harshness unavoidable in finely-wrought stone. Moreover, such low relief as leadwork demands would look flat and sketchy in stone. There remains the alternative of bronze, but bronze calls for treatment more defined and less homely and unaffected than suits the character of lead. Bronze is the metal for the grand manner, a fitting substance for the effigies of kings. Lead has a lower place, but can take on a gentle dignity and a simple delicacy incapable of transference to another material. How, if not in lead, could the decorative sense of the Pyecombe and Warborough fonts have been expressed? The railing accusation against lead that it is bronze's poor relation has some reason where statues are concerned, though even there lead has characteristics all its own. But to that I hope shortly to return.

I am indebted to Alfred C. Fryer, Esquire, Ph.D., M.A., F.S.A. for kind permission to reproduce the photographs of figs. 4, 5, 6, 8, and 9. Figs. 2, 3, and 7 are from my collection of photographs taken by Mr. W. Galsworthy Davie.



## RECENT DISCOVERIES AT THE WEDGWOOD FACTORY

BY ALFRED J. CADDIE



MUCH new light is thrown upon the early work of Josiah Wedgwood by the fortunate discovery recently made at the Etruria works of a great collection of his trial pieces which date back to the period when he first commenced business on his own account at Burslem. The find includes his earliest pattern books, 'biscuit' oven firing accounts, early specimens of his cream-coloured and marble ware, together with various coloured glazes. There are also upwards of two thousand trials of the jasper body, both in cameos and intaglios, most of them having Wedgwood's own notes, as to the firing, etc., attached; some hundreds of sealing-wax impressions of ancient cameos, and many original wax models and designs by Flaxman, Webber, Hackwood, and other artists. Many interesting and valuable block moulds, pitcher working moulds, and patterns have also come to light, offering most important evidence as to the variety of early pottery made by Wedgwood.

It would appear that this great collection has been under lock and key for about half a century; and even before that date it is quite evident that the then managers had no conception as to what the room contained, for everything was tumbled about in a way one would expect to find objects in a lumber-room. A coat of thick black dust had to be carefully removed before it was possible to tell what the pieces were. This work of cleaning has been in progress for the past two or three months, and there are still many specimens to be dealt with. A special room has been set apart for their proper exhibition, which the firm has very wisely decided shall be a Wedgwood museum, and this will eventually be opened for public inspection.

As is well known, Wedgwood was

greatly in advance of his contemporaries, and engaged many clever artists and modellers to prepare designs for the celebrated black basalt and jasper wares; and not the least interesting discoveries are the original wax models made by Flaxman for many of the more important and ambitious subjects. We illustrate on Plate I (No. 2) two of his most famous works, *Mercury joining the hands of England and France*, and *Peace preventing Mars from bursting the door of Janus's Temple*, their size being 10 $\frac{3}{4}$  inches by 10. These wax models were designed and executed by Flaxman in the early part of 1787, his charge for the first one being £13 13s., and for the second £15 15s. The wax has been fixed to a 'bat' of slate, a method which is still practised; for these models are all executed in wax, as a much sharper relief is obtained than could possibly be got by modelling in clay. They have been badly damaged owing to rough handling, and the photographer had the greatest difficulty in obtaining a negative, many of the pieces having broken away from the slate. From these original reliefs Wedgwood took a plaster block mould, out of which working moulds of pitcher would be prepared for the workman. Amongst these beautiful designs in wax have been found *Diana*, *Blind Man's Buff*, *Penelope and her Maidens*, and the set of the *Zephyrs*.

In the 'Letters of Wedgwood to Bentley,' recently published for private circulation, Wedgwood says: 'This jasper is certainly the most delicately whimsical of any substance I ever engaged with.' This was in 1776; and one is quite convinced of the truth of his statement when examining the thousands of cameo and intaglio trials, of all sizes, which he found it necessary to make before ultimately obtaining satisfactory results. As may be seen from our illustration,<sup>1</sup> practically all of these

<sup>1</sup> No. 3, Plate 1, page 259



## *Recent Discoveries at the Wedgwood Factory*

recently discovered cameos have been most carefully labelled by the great potter himself; the particulars given being the number of the trial, and the position in which it was placed in the oven for firing. The letters T.B.O. stand for 'top of biscuit oven,' T.T.B.O. 'tip top of biscuit oven,' and M.B.O. 'middle of biscuit oven,' where the trials could be easily taken out for inspection during the process, and not left in for the complete firing of the rest of the contents. His reason for placing these trials in various positions was to test what amount of heat the different bodies and colours would best stand, M.B.O. being the hottest position. A few of the difficulties he had to contend with were the blistering up or 'blibbing' of the surface, colour going, curling up of the piece, and surface cracking. In addition, much trouble was found with the white jasper figures in relief, which were made in a separate mould, and applied to the 'bat' by hand; for often enough, in the cooling down after firing, the contraction would be unequal, and the delicate white subjects would crack and break away.

Wedgwood made two main varieties of jasper, one being called 'jasper dip,' which is a white jasper body having the surface covered with colour; and 'solid jasper,' or jasper coloured throughout. Frequently, as is evident from these trials, great difficulty was found in getting the 'dip' to unite properly with the body; and one sees what a great many heart-breaking disappointments our potter must have suffered and overcome.<sup>2</sup>

Black basalt cameos were also produced by Wedgwood, but unlike those of jasper they were taken out of the mould in a complete state and did not have their relief decoration applied from a separate mould. None of the trials of these basalt pieces have up to the present been found; but, as a large number remain to be gone

through, it is more than probable that some will be discovered. It is interesting to note that one or two hitherto unknown varieties have turned up, and with these it is our intention to deal at a later date.

During the Wedgwood and Bentley period a great number of intaglios in black basalt and jasper were manufactured, suitable for fitting into rings, etc., and practically all the die stamps used for their production have been found. Our illustration<sup>3</sup> shows the image in high relief on the end of three of these dies, whilst the upright one in the centre, which is a little over two inches in length, and on the top of which another is supported, gives one an idea of the shape of these tools. They vary in length from two to five inches, and nearly all are numbered, and marked 'Wedgwood and Bentley.' All were made of pitcher, so as not to lose any of their sharpness from ordinary usage; and to-day are as good as they were when first prepared. The original casts were taken from antique seals cut in stone and glass which Wedgwood borrowed from their owners. A wax impression was first obtained (some hundreds of these have been discovered), and from this a mould prepared in which the pitcher dies were made. So carefully were the moulds and dies manufactured that, to avoid any irregularity in outline that might be caused by vibration of the workman's bench, a very substantial tree-trunk was firmly embedded in the earth, the top of it, which goes up to a workshop on the second floor, being made into a table very much after the manner of a butcher's block. This table is used to-day, and, although much worn, serves its original purpose. The identical copper utensils for holding the clay in the making of pitcher moulds, designed by Josiah Wedgwood, are still in use, having been so well devised that it is impossible to improve upon them.

It has been the custom to assign to

<sup>2</sup> See No. 1, Plate I, page 259

<sup>3</sup> Plate II, page 262.

















4. PATTERNS OF PINEAPPLE AND CAULIFLOWER WARES



5. GROUP OF PITCHER STAMPS FOR INTAGLIO WORK



## *Recent Discoveries at the Wedgwood Factory*

Thomas Whieldon of Fenton the invention, or at any rate the part invention and production, of 'pineapple,' 'cauliflower,' and other kindred wares. The pieces of this class one finds in public museums are, where labelled at all, described as 'Whieldon ware.' In the British Museum 'Catalogue of English Earthenware' the dates 1754, 1755, and 1756 are given as about the period of their production. We doubt very much whether any of it was made at so early a date. There is a certain sharp mechanical finish about the pieces which stamps them as a production later than, say, 1757. This date, 1757, is given because the only known marked example of Whieldon ware, a milk jug, the property of Mr. M. L. Solon, is so dated.

From an examination of this exquisite little jug—which, by the way, is of the 'tortoiseshell' variety—one sees that the lip and crabstock handle have been formed in the somewhat crude manner one finds on salt-glazed ware of this and an earlier period. The decoration has been made in a separate mould and 'sprigged' on by hand. Now, the handles and spouts of all the 'pineapple' and 'cauliflower' ware the writer has had an opportunity of examining are made in good moulds and shaped in a much more finished manner; whilst all the embossments and relief decorations have been taken out of the one mould with the pot, and not applied in the manner Whieldon is known to have adopted. In fact altogether the pieces show a marked advance in the potter's method of production compared with what is undoubtedly Whieldon ware.

There is no doubt that Wedgwood invented the beautiful green glaze with which this ware is partly decorated during his partnership with Whieldon in 1754, as a statement to this effect is distinctly made in an early manuscript recently found; but, judging by the jug mentioned

above, with its dabs of green on the leaves, it was applied in a very elementary way at that date, certainly not by any means suggesting the development we find on the 'pineapple' ware.

Both Mr. Solon and Mr. W. Burton agree that a great deal of credit for its production should be given to Whieldon's junior partner Josiah Wedgwood; but there seems to be no doubt expressed as to its period of manufacture having been during this interesting partnership.

Who first christened it Whieldon ware, and their reasons for so doing, appears to be a mystery; for to the writer's mind it has always seemed to very distinctly mark a later period, when methods of production had greatly advanced. The extreme sharpness of the embossments on the best of this ware points to the fact that it must have been produced from exceedingly good moulds; the effect being such as one expects from ware made in the sharp pitcher moulds invented by Wedgwood about the middle of the year 1776.

Whether Whieldon ever made any 'pineapple' or 'cauliflower' ware is doubtful; there is no evidence, as far as the writer knows, to prove that he did, and in comparing it with the productions he is known to have put on the market one is led to believe that he did not. In the copies of Whieldon's accounts to his customers given by Ll. Jewitt in the 'Life of Wedgwood,' no mention is made at all of this quaint variety, and one would naturally argue that if Whieldon was making any, some reference to it would be found. Neither do we find it referred to by Simeon Shaw in the 'History of the Staffordshire Potteries' (1829), although he gives a number of different classes of ware made by Whieldon, amongst them being pots with 'cabbage-leaf spouts,' this being the nearest approach to 'cauliflower' yet found connected with Whieldon's name, until a much later date.



## *Recent Discoveries at the Wedgwood Factory*

Fortunately, owing to the discoveries made at Wedgwood's factory, we are at last in a position to state with certainty that Josiah Wedgwood did make much of this ware ; for amongst a large number of his earliest moulds, etc., have been found a variety of patterns in pitcher of 'pine-apple,' 'cauliflower,' and similar varieties. We illustrate four of these,<sup>4</sup> the size of the top one being 6 inches long by 4½ inches deep, including the potter's 'spare,' which is the flat piece over the top of the curved line. The size of the others may be judged from this. That they are very early patterns is evidenced by the fact that all are salt-glazed. Amongst them was found the cauliflower teapot H 23 in the British Museum, the teapot H 17 with animals and ducks on a pond, and the two flower brackets H 3 and G 55 in the same collection. These bracket patterns are also salt-glazed. All of them have been known up to now as Whieldon ware, but we think there is at last sufficient evidence to give their maker's name as Josiah Wedgwood. Apart from the fact that moulds and patterns have turned up, there is a quality of finish about the finest specimens of this ware that somehow stamps it as Wedgwood's. He insisted on careful finish, neat handles and spouts in keeping with the rest of the pot, sharpness of decoration in relief, and perfection of form. In fact, there is nothing suggesting crudeness about them, but rather are they the production of a skilled potter of a somewhat later period than Whieldon.

Many Staffordshire potters naturally copied this class of ware with varying degrees of success, this no doubt accounting for the fact that one constantly meets with very inferior examples hardly worth the trouble of collecting.

The moulds and patterns of almost all of Wedgwood's celebrated vases have been found, and these number some thousands.

The most valuable are naturally those bearing upon his marvellous copy of the Portland vase. Everything in connexion with this has been recovered.

Wedgwood made a mould from the glass original, which was lent to him for a considerable time, consisting of twenty-four parts, this being still in the possession of the firm. From this block mould a pattern was made for the use of workmen engaged on the task of reproduction ; thus avoiding much unnecessary handling of the vase itself. Henry Webber, the well-known modeller, made copies in wax of all the groups in white relief, and from his wax models pitcher working moulds were prepared. This re-modelling was a very necessary process, as the figures had to be considerably enlarged to allow for contraction of the clay body during firing ; the contraction in the jasper body being about  $\frac{1}{16}$ , and that of black basalt, of which the earliest copies were made,  $\frac{1}{8}$  to the inch. The complete set of the wax enlargements by Webber has been recovered, together with all the pitcher moulds, these latter being now in actual use.

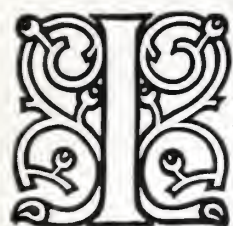
Of the books and manuscripts found the most interesting are those relating to Wedgwood's patterns and the firing of the ware. A 'biscuit' oven firing book, dating back to 1784, the entries being in Josiah Wedgwood's own handwriting, is particularly valuable, for not only does the potter give the reference number of each shape, but in the first column on each line is a clever little thumb-nail sketch serving to identify each shape beyond doubt. Other particulars given are the number of each pattern made, the price for making, how many went in the oven, what particular position each class was placed in, and how many came out good. The book has been kept with remarkable fidelity and care, and is another proof, if such were needed, of Wedgwood's methodical way of conducting his great business.

<sup>4</sup> Plate II, page 262.



# THE FURNITURE OF WINDSOR CASTLE

BY GASTON GRAMONT



IN spite of the fact that a large quantity of the finest French furniture has been in England since the Revolution, it is only within the past few years that the public here has been enabled to form any just idea of its artistic value, and of its far-reaching effect upon the European cabinet-maker's art.

The Jones Collection, unworthily as it has been displayed since it became national property, afforded the first opportunity to the artist or student who had not the means of crossing the Channel, of becoming acquainted with the merits of those great creative spirits who worked in France between the end of the seventeenth century and the beginning of the nineteenth. Thus, by the time the incomparable museum in Manchester Square was opened, a foundation had been laid for the appreciation of the superb productions of Boulle and Cressent, Riesener and Caffieri, which it contained. Yet the magnificence of our inheritance was better appreciated in France than here. Our neighbours have had the advantage of us in many ways. Not only have they lived in almost daily contact with the art of this period through their systematic visits to their well-organized and supplied museums, but they have also been enabled to compare critically the national treasures with the finest examples in private possession, by means of loan exhibitions. They knew to their cost the success which had attended Sir Richard Wallace's efforts in collecting, and were amongst the first to avail themselves of the opportunity of studying those specimens which his wealth and taste had taken from them. Here they found treasures—the Caffieri and Cressent commodes could be cited as instances—which would have rendered that magnificent assemblage in the Louvre historically complete. But it is an old story. France is only regretting to-day, as England will surely regret in the near future, the parsimonious grudging of money necessary to secure for the nation objects of art which cannot be replaced.

By these two bequests, England was enriched beyond any other country outside France with precious specimens of eighteenth-century French art. Many were further aware that hoarded in our royal palaces were examples which, if they could be worthily exhibited, would so supplement our public collections as to render a prolonged visit to England essential to a student of the period.

The exact character of the royal possessions was not widely known until His Majesty came to the throne. It was by his command that they were suitably arranged and by this means the present work by Mr. Laking<sup>1</sup> was rendered possible. Thus for the first time we have a chronological catalogue

of the furniture in Windsor Castle. Many upon perusing it will be forcibly struck by the absence of English furniture of the first rank. It seems an anomaly that a castle which has always been a favoured residence of the royal family should be well-nigh destitute of examples of those men who have made our country famous if not throughout the world, at any rate throughout the English-speaking world. Or to go even further back, one would expect to find at least some trace of Tudor occupation in spite of the clearance made after the Civil War and the vicissitudes that the castle underwent during the succeeding hundred years. Again, the disappearance of the marquetry furniture which was made in such quantities under the influence of the Dutch craftsmen brought over by William III seems to require some explanation.

In the past England has been unfortunate in having monarchs who were destitute of artistic perception and knowledge, and innumerable opportunities have been thrown away of encouraging and developing native talent. It is particularly depressing to contemplate the record in this regard of the first three Hanoverian kings. In this way our history compares most unfavourably with that of France. From the days of Francis I until the death of Louis XVI every encouragement was extended to genius in whatever form it manifested itself. Even Napoleon, absorbed as he was in schemes of aggrandisement, found time to administer to the artistic needs of the public. George III, it is true, was less indifferent than his father and grandfather, but the first real improvement was noticeable when George IV came to the throne. He seems to have possessed a certain natural taste, florid and unbalanced perhaps, but still capable of being polished at the hands of his advisers, and he set to work to make up for the neglect of his predecessors.

Art at this time, and particularly the art of the cabinet-maker, was at such a low ebb that he was forced to turn his attention to the productions of a past age. He began collecting at a most opportune moment. The Revolution had driven into England that small portion of eighteenth-century decoration which it had not destroyed, and commodes and cabinets were purchased for the royal residences, from time to time, for incredibly low prices. Such a high standard of quality was maintained in these acquisitions that if these collections were united with those in Manchester Square and South Kensington, we should probably not be second even to France in the quality of our possessions. It must, however, be always a matter for regret that when in the early years of the nineteenth century the splendid tapestries of France were almost a drug upon the market extensive purchases were not made for Windsor Castle.

It does seem strange, too, that no efforts were made to secure any specimens anterior in date to

<sup>1</sup> 'The Furniture of Windsor Castle' By Guy Francis Laking, M.V.O., F.S.A. Bradbury, Agnew & Co £5 5s net



## The Furniture of Windsor Castle

the reign of Louis XIV. The French renaissance, the period which witnessed the school of Lyons attain its zenith, and when the splendid achievements of Germain Pilon and Jean Goujon were influencing the whole of the art of their country, is unrepresented. Yet this epoch perhaps of all others was the one which would have supplied the most appropriate decoration for the castle.

Instead, the series commences with a large Flemish cabinet in ebony of the seventeenth century, which only serves to show to what mechanical perfection the Flemish craftsman attained, and how confused were his ideas of the laws of decoration and style. As we progress and encounter the early examples of English furniture we cannot help confessing to ourselves once more, how devoid of originality, in the highest sense of the word, the English designers were. The Queen Anne style, which, as Mr. Laking justly says, was 'the first really classic revival as applied to furniture,' was essentially an English adaptation of the Dutch. That it constituted an improvement upon the latter will readily be granted—the shape of the English cabriole leg is a witness of it, and throughout the eighteenth century the improvement was maintained. But in the past too much stress has been laid upon the originality of the Englishman by writers little conversant with French *ébénisterie* of the time. The French influence can be traced through the designs of even the best of our craftsmen. From whence did Chippendale receive his rococo inspirations if not from Meisssonier and Caffieri? Again, the delicate and refined furniture of the end of the eighteenth century that is usually associated with the names of Hepplewhite and Sheraton, what is it but adapted Louis XVI? By urging this view we are not detracting from the just merits of the English makers; we are but tracing their ideas to the fountain head. Chippendale frankly admitted working in the gothic style, and afterwards, when Chambers arrived from the East and captivated England with his impressions—for they were nothing else—of oriental decoration, the English master immediately gratified public taste by working in that manner. Truth to tell, the style of Chippendale is a remarkable and agreeable *mélange* fused together by a mind possessing a supreme sense of proportion and symmetry, which appeals for approbation from a different standpoint from that of the French *ébéniste*. Both seek to gratify the eye by attention to form, but whereas we in this chilly clime have a fondness for our home and demand that its rooms shall be comfortable and our furniture utilitarian, the Frenchmen had to decorate the immense galleries of the time of Louis XIV or the boudoirs and small apartments of the reigns of the two succeeding Louis. Hence the dignified austerity of Louis XIV furniture

and the charmingly delicate frivolity of much that was produced later.

Further, observe the difference in the effect of the Chinese style which passed over Europe at the time. The Englishman immediately caught what he imagined was its spirit and embodied it in his design; the Frenchman recognized the hopelessness of the occidental endeavour to emulate the oriental, and consequently accepted the eastern work and adapted it to European needs. He mounted the porcelain in ormolu of most exquisite form and workmanship, whilst the lacquer panels of Japan were pressed into service for the fronts of commodes and *encoignures*, and were surrounded with appropriate settings of wood and bronze. A few French artists attempted to produce designs in the Chinese taste, but we are no more enamoured of the Chinese tapestries of Boucher than of Chinese Chippendale.

Mr. Laking's work brings out prominently a phase of English cabinet-making which can be studied better at Windsor than anywhere else, namely the frank copying of French *meubles* which went on in the eighteenth century. Many are so faithful that only with difficulty can their nationality be detected. A particularly good example can be cited in the commode imitating the style of the Régence, which is illustrated on Plate 14<sup>2</sup>: without being a servile copy it approaches as nearly as possible the style of that period. Such specimens are by no means unfrequently encountered, and their existence still further emphasizes the paramount influences exercised by the French *ébéniste* upon his English contemporary. The 'Windsor Castle Furniture' is the second of a series of volumes which will eventually cover the whole of the Royal possessions. The photo-gravures are excellent, but it is a matter of regret that none of the more important pieces are illustrated in colour. A far better idea could be conveyed by this means of such pieces as the Riesener commode,<sup>3</sup> the well-known late Louis XVI cabinet of the Comte d'Artois,<sup>3</sup> the Beauvais tapestry suite, and the numerous pieces embellished with Sèvres plaques.

There are a few printer's errors, such as 'Oiben' for 'Oeben,' and 'encoigneurs' for 'encoignures,' which might have been avoided in a work of this kind. The descriptions of the various pieces, however, are, in spite of the tendency to repetition which always faces a writer undertaking such a task, readable and well performed. An index of artists' names, however, could have been added with advantage.

The form of the book is similar to that of Mr. Laking's previous volume on the Royal Collection of armour, and by the courtesy of the publishers we are permitted to illustrate on a small scale four of the most interesting specimens, which in the original work are rendered by large photogravure plates.

<sup>2</sup> See Plate I, page 267.

<sup>3</sup> See Plate II, page 269.





ENGLISH EIGHTEENTH CENTURY COMMODOE MADE UNDER THE INFLUENCE OF THE RÉGENCE



COMMODOE BY RIESENER EARLY 18TH CENTURY

THE REGENCY OF 1800-1810  
 CAUSED THE FASHION FOR  
 FURNITURE TO BE  
 REVISED AND  
 REVISED

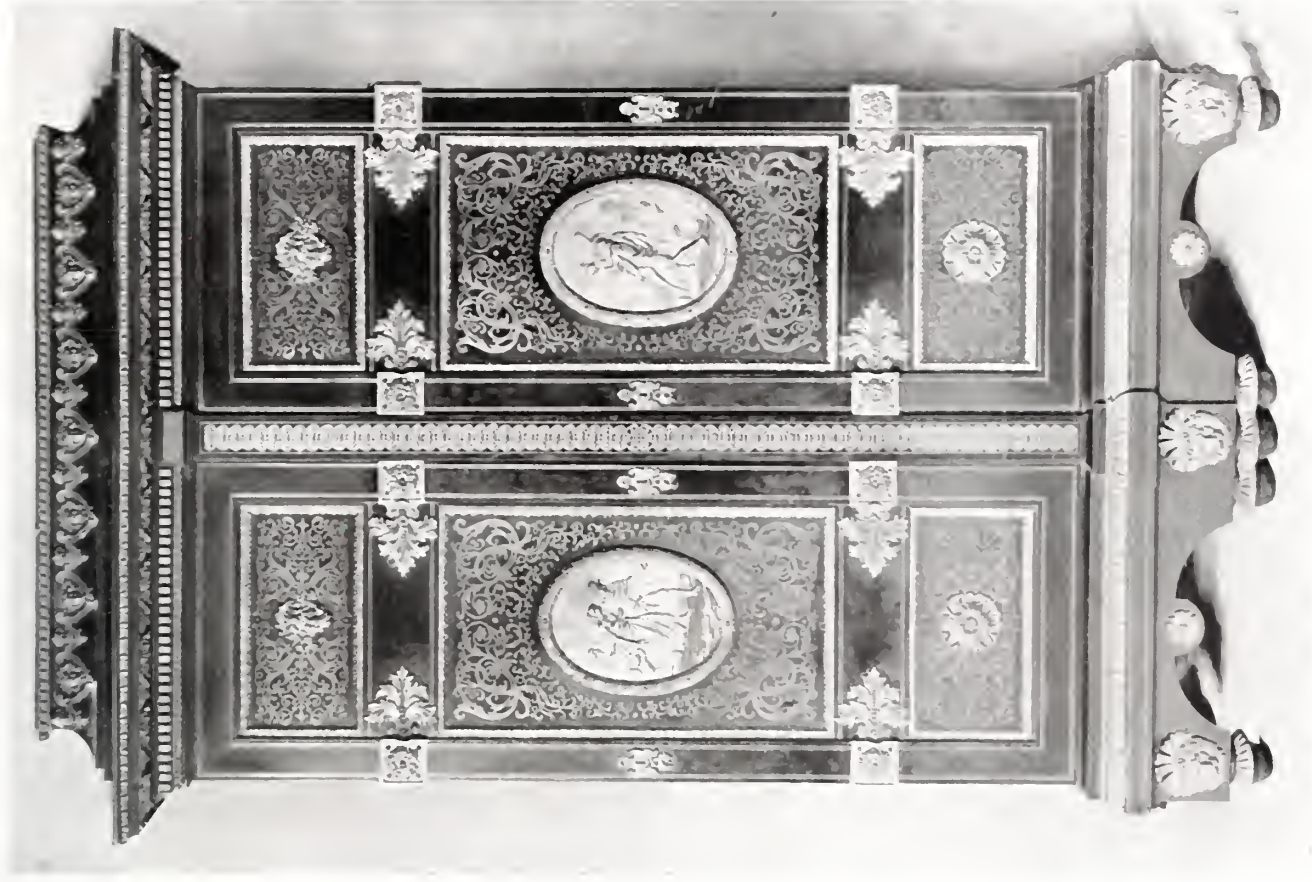








1000. CLOSET FOR A NET DESIGNED BY CAUVET



1001. LE ARMoire, PERIOD OF LOUIS XIV

THE FURNITURE OF WINDSOR  
CASTLE. REPRODUCED BY KIND  
PERMISSION OF HIS ROYAL  
HIGHNESS, THE DUKE OF GLoucester







# ECCLESIASTICAL DRESS IN ART

## ARTICLE VI (*Conclusion*)<sup>1</sup>

BY EGERTON BECK



HE illustrations which accompany this article show the chief articles of choir and official dress. These illustrations, four in number, are reproductions of:—

(1) A portrait of Clement XIII (1758–1769), designed and in part engraved by Piranesi, which shows his rochet, mozzetta, stole, and camauro (Plate I, page 273).

(2) The portrait of Richelieu, by P. de Champaigne, in the National Gallery, showing his cassock, rochet, cappa magna, skullcap, and biretta.

(3) *A Saint Blessing a Venetian Gentleman*, by Paul Veronese, in the Dulwich Gallery, showing the cassock, rochet, mantelletta, and mozzetta of the 'saint,' who is most probably either a cardinal or a patriarch of Grado or Venice—there is nothing, by the way, to show that he is a 'saint' (Plate II).

(4) A detail from *The Mystic Marriage of St. Catherine of Siena*, by Lorenzo of San Severino, in the National Gallery, showing St. Dominic in the white tunic and scapular and black cappa of the black friars (Plate II, page 279).

The articles of dress to be dealt with are the biretta and the camauro; the surplice; the amess; the mozzetta; the cappa magna; the cappa choralis, or choir cope; the mantelletta; and the mantellone.

**BIRETTA.**—The biretta is defined by Messrs. Addis and Arnold, in 'The Catholic Dictionary,' as 'a square cap with three and sometimes four prominences or projecting corners rising from its crown.' I do not know that this is very suggestive of its form; but what the biretta is may be seen in Richelieu's portrait, as the cardinal has one in his right hand. There are generally three of these 'prominences'; but in France four are found, as on a doctor's cap. Usually in the middle of the biretta, where the 'prominences' meet, there is a tassel or a twist of silk. The Spanish biretta is devoid of these ugly prominences; instead, it has four raised corners, as may be seen in *The Assumption*, by Valdes Leal, in the National Gallery. The biretta seems to have been evolved from a monastic head-dress, the close-fitting *camauro*, which has been retained by the pope. It may be seen in the portrait of Clement XIII, reproduced on p. 273.<sup>2</sup> This is not the place to go into the evolution of the biretta from

the camauro; it must suffice to say that the 'prominences' are comparatively late, and that in the south of France the biretta may still be found without them.<sup>3</sup>

The biretta is worn by the secular clergy; by those who belong to the clerical orders; by abbots when in the prelatial dress; by some other monks on occasion; and, in certain cases, by friars who are masters of theology. Portraits of friars in the biretta are not common.

**SURPLICE.**—This is a white linen dress worn over the cassock.<sup>4</sup> Originally it reached to the feet, but in course of time, as a rule, it became much shorter; though a long surplice reaching almost to the bottom of the cassock was worn by the canons regular of St. Denys at Rheims till well into the seventeenth century. It varies in form. The commonest shape is perhaps that with long pointed sleeves, like those worn by the foremost of the kneeling figures in the lower compartment of Baldung's *Dead Christ* in the National Gallery. The surplice with wings, as worn by the two clerics in the background of the same picture, is by no means uncommon. Other surplices have no sleeves at all; the Roman cotta has short square ones, and is cut square at the neck; in other places, the surplice had neither sleeves nor holes for the arms. The surplice is sometimes found worn over the rochet; as, for example, by the canons of the Roman basilicas in summer.

**AMESS.**—The amess or almuze is a covering for the head and shoulders made of fur, of stuff lined with fur, of stuff only, or of silk. Originally there was nothing ecclesiastical about it; it was worn by layman and by cleric, by men and by women. As a matter of fact, the fur tippet worn by ladies and coachmen to-day is nothing but an amess deprived of its hood. In course of time it came to be regarded as a recognized part of the dress of the clergy of cathedral and collegiate churches. With them, I think, it generally reached to the waist, but sometimes it was longer still, as it is now at Freiburg, in Switzerland, where an amess reaching almost or quite to the knees is worn by the canons of the collegiate church of St. Nicholas, or was so

<sup>3</sup> Those interested in the subject will find some of the intermediate forms in Sebastiano del Piombo's portrait of Cardinal Medici in the National Gallery, in Holbein's *Ambassadors*, in the same gallery, in his portraits of Colet, Erasmus, and Fisher, and in the portrait of Wolsey in the National Portrait Gallery. There is a very curious form of the biretta, of which I know no other example, in the portrait of Pole in Lambeth palace.

<sup>4</sup> It is difficult of belief that there should be anyone whose business is with pictures, ignorant as to what a surplice is. But this seems to be the case with the keeper of paintings in the Louvre and his collaborator in the editing of the series *La Peinture en Europe*. Speaking of a portrait, in the picture gallery of Tournai, of Charles de Saint Aubin, archbishop of Cambrai, they say that this prelate is in *surplis bleu doublé de rouge*; they have mistaken the cappa magna for a surplice.

<sup>1</sup> For previous articles see Vol. VII, pp. 281, 373, 446, and pp. 47 and 197 *ante* (July, August, September, October, December, 1905).

<sup>2</sup> Among the early Flemish and German woodcuts in the British Museum is one of St. Vincent Ferrer in the camauro. In the catalogue this is described as a biretta which, having regard to the modern use of the term, is misleading.



## Ecclesiastical Dress in Art

worn some six years ago when I was there. It varied in fashion; sometimes the hood was round, sometimes, as at Cloosterneuberg, square; sometimes it had two pendants in front, just as ladies have sometimes now with their capes; and at Marbach it was long and pointed behind. The amess was usually unfastened, but a fastening of some kind was by no means rare; the canons of Marbach, according to Helyot, tied theirs with a blue ribbon, and the canon in Baldung's picture has his fastened with long crimson cords. There is reason for thinking that at first the canon's amess was generally black; and in some places it long remained of this colour. The canons of the cathedral of Châlons-sur-Marne had a black one till 1530, when they obtained the pope's permission to change to grey;<sup>5</sup> those of Palermo wore black till 1610; and those of Mazzara till so late a date as 1733. Grey, however, seems to have been gradually adopted by the canons of cathedrals and also by those of some collegiate churches. But other colours and combinations of colours were used. Planché gives a figure of a sixteenth-century canon of Basle with a spotted ermine amess over his shoulders.<sup>6</sup> The canons regular of St. Mark at Mantua had a white amess;<sup>7</sup> the canons of the cathedral of Strasburg one of white and grey fur lined with red;<sup>8</sup> those of the cathedral of Lerida a (?) black one lined with crimson;<sup>9</sup> the canons of St. Lo at Rouen had one of violet;<sup>10</sup> the canons of the hospital of S. Spirito in Sassia, in Rome, one of violet edged with red;<sup>11</sup> some of the dignitaries of the canons regular of the Holy Ghost, of Montpellier, one of violet moire;<sup>12</sup> whilst the canons of the same order had one of black cloth lined with blue cloth;<sup>13</sup> the canons regular of St. Anthony, at Paris, had one of white fur spotted with black, lined with black fur spotted with white;<sup>14</sup> and finally the chaplains of the cathedral of Rouen had a fur amess of *hare* colour.<sup>15</sup> At the present day the Premonstratensian canons have a white fur one. The chaplains of the cathedral of Orvieto have one of violet cloth;<sup>16</sup> those of Venafrone one of violet stuff edged with white fur;<sup>17</sup> and those of St. Mark's, Venice, one of violet stuff lined with white fur. I have dwelt at some length on the colour of the amess because there seems to be an idea abroad that 'amess' and 'grey amess' are interchangeable terms.

<sup>5</sup> Molinet, *Figures des différents habits des chanoines réguliers*, p. 16 (Paris, 1666).

<sup>6</sup> *Cyclopaedia of Costume*, ii, 228 (London, 1879).

<sup>7</sup> Bonanni, *Religiosorum Ordinum Catalogus*, i, 16 (Rome, 1714).

<sup>8</sup> Grandidier, *Essais sur la cathédrale de Strasbourg*, p. 311 (Strasbourg, 1782).

<sup>9</sup> Villanueva, *Viage literario*, xvi, 66 (Madrid, 1851, date of this volume).

<sup>10</sup> Molinet, *op. cit.* p. 68.

<sup>11</sup> Bonanni, *op. cit.* i, 55.

<sup>12</sup> Helyot, *Hist. des Ord. Rel.* ii, 217 (Paris).

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.* ii, 113.

<sup>15</sup> Moleon, *Voyages liturgiques*, p. 277 (Paris, 1718).

<sup>16</sup> Moroni, *Dizionario*, xlix, 224.

<sup>17</sup> *Ibid.* xc, 123.

In pictures the amess is seen sometimes on both shoulders; sometimes on the left shoulder only; sometimes on the left arm. All three modes are correct; when it is not worn as a tippet, it may be carried on either left shoulder or left arm. There are examples in the National Gallery of these three fashions: Baldung's picture shows it worn as a tippet; in Gerard David's two pictures and in *The Exhumation of St. Hubert* in the Flemish room it is seen on the left arm; and in *The Consecration of St. Nicholas*, by Paul Veronese, one cleric has it on his arm and another on his shoulder.

MOZZETTA.—The mozzetta is a tippet reaching to the waist and generally buttoned down the front. The ordinary form of it is seen in the picture in the Dulwich Gallery by Paul Veronese, reproduced on page 279, it being the short tippet over the longer garment which covers the rochet. It is worn by the pope, cardinals, patriarchs, bishops of residential sees, nuncios within the limits of their jurisdiction, regular abbots, many canons, and some parish priests. The mozzetta now has a miniature hood, but formerly the hood was large enough to cover the head; an example of this may be seen among the reproductions of the sepulchral monuments in the church of St. Mammes at Langres; a precentor, John Guillot, who died in 1536, has the hood of his mozzetta over his head.<sup>18</sup> But here again it may be doubted as to whether originally the dress was peculiar to ecclesiastics. More than one 'hode . . . with a typpet' is included in the inventory of Sir John Fastolfe, a layman who lived in the reign of Henry VI.<sup>19</sup> As the biretta became more and more common, the use of the hood must have been generally abandoned; though with the conservatism which obtains in such matters, it was not altogether discarded, but, as has been said, has been retained in miniature. It seems now not to be regarded as inseparable from the tippet, but as an additional ornament to a garment which is complete without it. Constantly in grants it is specified that the mozzetta is to have a hood; sometimes, on the other hand, that it shall be without one;<sup>20</sup> sometimes, again, permission has been given to add a hood to a mozzetta which had been hoodless.<sup>21</sup> The hood is generally of the same colour as the tippet, but this is not always the case. In 1823, for instance, the canons of a collegiate church in Tuscany were given permission to wear a violet mozzetta with a crimson hood.<sup>22</sup>

Sometimes the mozzetta is bordered with fur or with silk. This is the case with the pope's and

<sup>18</sup> *Mémoires historiques et archéologiques de Langres*, iii, 12; for other examples see Reusner's *Icones* (Basle, 1589); and a miniature of Joan of Arc before her judges in Latin MS. 5869 in the National Library, Paris, reproduced in Sarrazin, *Hist. du Rouen d'après les Miniatures des Manuscrits* (Rouen, 1904).

<sup>19</sup> *Archaeologia*, xxi, 254.

<sup>20</sup> See for example *Bull. Rom. Cont.* xi, 171.

<sup>21</sup> *Ibid.* xii, 29.

<sup>22</sup> *Ibid.* xv, 603.





*Clements Decimus Tertius  
Pontifex Maximus  
Venetus*

Engraved by J. G. Schreyer, 1777, N.C. From the engraving by J. G. Schreyer, 1777, N.C. From the engraving by J. G. Schreyer, 1777, N.C.



Portrait of Cardinal Richelieu, by Philippe de Champaigne, in the National Gallery. From a photograph by W. A. Mansell N. Co.







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with that of many cathedral chapters; but, I believe, never with that of cardinals, bishops, or abbots. The pope's is bordered with ermine in winter; formerly it had no border in summer,<sup>23</sup> but, according to Barbier de Montault, Pius IX introduced the practice of having one of eider down. The fur used by canons depends on their grant; generally it is white, or white spotted with black. The mozzetta of a canon may, too, be bordered with silk of another colour. This is commonly the case in France, where a canon's mozzetta is generally black; the bishops, it is said, disliking the violet one as an encroachment on their privileges.

The cross of a military order is sometimes sewn or worked on a mozzetta. Bishops belonging to these orders were forbidden by the *Caeremoniale Episcoporum* of 1600 to have their mozzetta adorned in this way, and this prohibition is repeated in the last edition of that work; but this seems to be one of the many prescriptions in the *Caeremoniale* which have fallen into desuetude. For Cardinal Portocarrero, who belonged to the order of Malta, having raised the question at the time of his creation in 1745, Benedict XIV decided that *cardinals* who belonged to one of these orders might have its cross on the mozzetta. What is allowed to a cardinal in this matter would probably be allowed to a bishop—in spite of the direction that he should wear the cross of his order hanging from his neck. But this I must leave to the ceremoniars to decide.

The *pope* wears a mozzetta on all official occasions. Under it he wears a rochet, and over it a stole, as seen in the portrait of Clement XIII; but with it he never wears a pectoral cross.<sup>24</sup>

On most official occasions a *cardinal* wears a mozzetta with a rochet (unless he be debarred from the use of the latter); it is not his choir-dress. There are several examples of cardinals in rochet and mozzetta in the National Gallery, and amongst them is one of Cardinal Cerri by Maratti; in describing which, the catalogue, with characteristic inaccuracy, calls the mozzetta a cope.<sup>25</sup>

The mozzetta, with or without a rochet as the case may be, is also the official dress of a *bishop of a residential see*. It is not his choir-dress, and if he should wear it in church he may not use his

throne. Formerly, as is prescribed in the *Caeremoniale*, a bishop when making official visits would have worn rochet and mozzetta; as Amelot de la Houssaye says was done in Venice when the patriarch or the papal nuncio visited ambassadors—the patriarch, it may be noted, having his cross borne before him.<sup>26</sup> The custom of representing bishops in a mozzetta dates, I think, from the latter half of the sixteenth century. Till then, so far as my knowledge of episcopal portraits goes, secular prelates, who were not cardinals, were commonly represented in rochet only; or, in the case of English bishops, in rochet and scarf, with or without a chimere. But there were probably other local customs. In 1565 the first provincial council of Milan decreed that the bishops of that province should neither appear in public, nor even receive anyone not belonging to their household, except in rochet and mozzetta.<sup>27</sup> As in other matters so in this, the rule of Milan was probably adopted elsewhere; and in the last year of the sixteenth century the mozzetta was definitely made the bishop's official dress by the *Caeremoniale*. By that time, too, it had come to be regarded as a sign of jurisdiction; and the only bishops of titular sees, other than nuncios, who should use it, are either regulars, who have it instead of the rochet, or the Latin patriarchs of Antioch, Alexandria, and Constantinople, to whom it was given by Benedict XIII.

*Regular abbots* (that is those who are canons-regular or monks) also wear the mozzetta. Tamburini, writing in 1660, says that he could say nothing definite about the use of it by abbots, except that in France and Germany nearly all of them wore it, and that many in Italy did the same.<sup>28</sup> But it was then by no means universal. In that same year it was granted to the abbot-general of the Olivetans; in 1666 to the abbot-general of the canons-regular of St. Saviour of Bologna; in 1671 to the abbot-general of the Vallombrosan Benedictines. These abbots, of course, follow the colour of their habit; to this rule there is, so far as I know, but a solitary exception—the abbot-general of the Sylvestrines who, Helyot says, wears violet instead of blue.

*Canons* now very commonly wear the mozzetta as in some churches (for example, the cathedral of Cologne) do the second rank of the clergy. From the beginning of the seventeenth century onwards permission to substitute the mozzetta for the amice has been given very freely to the chapters not only of cathedral but of collegiate churches.

The chaplains of some of the *military orders* also use the mozzetta; the ecclesiastics of the Tuscan order of St. Stephen, for example, were

<sup>23</sup> As in Melozzo of Forlì's fresco of Sixtus IV.

<sup>24</sup> When holding a private consistory the pope (in addition to the rochet, mozzetta, and stole) wears the *falda*, a white skirt (with a train) which is fastened round the waist and worn over the cassock. The patriarch of Lisbon also wears the *falda*; the dignitaries of his chapter adopted it, but have recently been called to order.

<sup>25</sup> There seems to be some confusion in the minds of certain writers not only as to the nature of a cope, but also as to its use. In a recent number of this magazine, Mr. Herbert Horne spoke of it as 'the processional vestment of a bishop,' a description which is as misleading as it is precise. The cope may be, and often is, used by the lowest of clerics; and clerk and bishop alike use it on many an occasion other than a procession.

<sup>26</sup> *Hist. du Gouvernement de Venise*, p. 397. Amsterdam, 1666.

<sup>27</sup> See *Acta Ecclesiae Mediolanensis*, i, 22. Milan, 1843.

<sup>28</sup> *De Jure Abbatum*, i, 349. Lyons, 1640.



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given a white one when the order was instituted at the end of the sixteenth century.

In Italy, many *parish priests*, too, have the privilege of wearing it. The most remarkable instance of this is to be found in the city of Genoa, the parish priests of which form a college, and for their particular dress have a rochet and a crimson mozzetta. This dress is worn even by regulars: a Franciscan may be seen with the rochet and the red tippet over his friar's habit! The other parish priests of the diocese of Genoa, those without the city, have a violet mozzetta; whilst those of Ravenna and Venice, among others, have a black one. In France, some fifty years or so ago, was started the custom of, not parish priests only, but the clergy generally, wearing a black mozzetta. This is sometimes spoken of in England as the 'priest's' cape or tippet: as a matter of fact it is worn not only by clerics of all ranks, but even by seminarians not yet on the lowest rung of the clerical ladder.

The colour of the mozzetta is not, by itself, conclusive, as to the rank of the wearer; but if it be bordered with either fur or silk, it may be assumed that it is almost certainly the dress of a canon or a minor canon—unless it be that of a pope.

**MANTELETТА AND MANTELLONE.**—The mantelletta is the garment worn directly over the rochet by the cardinal or bishop in Paul Veronese's picture, reproduced on page 279. It will be noticed that it just covers the rochet. The mantellone is like this but longer, reaching to the bottom of the cassock; but, unlike the mantelletta, it has two streamers at the back, one hanging from each shoulder. The mantellone is worn directly over the cassock; under the mantelletta there may or may not be a rochet. The term *supertunica* is common enough in inventories, but I have not, so far, found the term 'mantelletta' earlier than the year 1565, when it appears in the acts of the first provincial council of Milan. Two kinds of mantelletta are spoken of; one reaching to the bottom of the cassock, the other shorter. From the laws laid down for the use of these garments, made more precise as they were in the second council held four years later, it may, I think, be fairly inferred that there had been no hard and fast rule as to their use, though they suggested dignity of some kind: it strikes one too that the short one was then more or less of a novelty. From the acts of the second council we learn that this short one was allowed to abbots, referendaries, and protonotaries; and from those of the fourth (1576) that bishops were required to wear it in the presence of the metropolitan or other superior. The long mantelletta (which in the acts of the second council is more accurately styled *mantellum*) was permitted to canons of cathedrals, doctors, and others of the more dignified clergy. This long mantelletta or mantellum may be seen in the

fresco of Sixtus IV by Melozzo of Forlì; Platina, who is kneeling before the pope, wears it. There are two pictures by Pintorricchio in each of which there is a kneeling figure dressed, like Platina, in a red cassock with a violet or blue *supertunica* over it, but as neither figure is full length it can only be surmised that the *supertunica* may correspond in length as well as in colour with Platina's. These pictures are the Madonna in the cathedral of San Severino in the Marches, the kneeling figure in which has been identified as a protonotary apostolic;<sup>29</sup> and the *St. Catherine of Alexandria with her Attributes* in the National Gallery, the kneeling figure in which is described in the catalogue as 'a monk in adoration'!<sup>30</sup>

The *mantellone* only differs from the long mantelletta by the streamers behind; and, in spite of contrary opinions expressed by writers on these subjects, I am inclined to think that mantellone and long mantelletta are one and the same. Nobody knows when the streamers were added;<sup>31</sup> and the learned Bonanni can only say that they must have been added for some good reason. It is now worn by papal chamberlains and chaplains; by the ecclesiastical household of the patriarch of Lisbon; by many seminarists (by whom it is called a *soprana*); and, unless their offices have been abolished, by four high curial officials who are generally laymen.<sup>32</sup> Formerly it was also worn by patriarchs, bishops, and the higher curial prelates in papal cavalcades; and these dignitaries are so represented in old engravings.

*Chimere* is, I suggest, only another name for the long mantelletta, and it is a name not confined to England. It occurs in the inventory of the wardrobe of Philip of Burgundy, bishop of Utrecht, to which reference has been made more than once—*een chamare van satyn*. A Dutch friend made inquiries for me on the subject and learnt that 'it was not used in ecclesiastical ceremonies, but was a dress which the higher clergy wore at home and as they went to church.' This certainly

<sup>29</sup> Ricci, *Pintorricchio, sa vie, son œuvre, et son temps*, p. 72, Paris, 1903.

<sup>30</sup> The compiler of the National Gallery catalogue seems to have relied mainly on his imagination in these matters; otherwise he would hardly have called the donor of this picture a monk. Nor would he have suggested that the religious in black in the picture labelled *Portrait of an Ecclesiastic* in the Flemish room might be a Dominican; there are enough Dominican pictures in the gallery to show that a black friar did not wear a black tunic, and, more than this, that the habit is in other respects quite unlike the Dominican. It would be interesting too to know why the two ecclesiastics in *The Exhumation of St. Hubert*, in the same room, are dubbed monks; why the portrait of an ecclesiastic in cassock and (?) university gown by Vliet is labelled *Portrait of a Jesuit*. And finally one would like to know why the kneeling bishop or abbot in *A Count of Henegau with his Patron, Saint Ambrose*, in the Flemish room, is called a count of Hainault; why he is said to be a 'Cistercian monk' when he is apparently a Premonstratensian canon; and what justifies the precise statement that he is 'in abbot's robes.'

<sup>31</sup> In Bertelli's *Diversarum Nationum Habitus*, 1594, 1596, the chamberlains in a papal procession are represented as wearing the mantellone with streamers.

<sup>32</sup> Moroni, *op. cit.* s. v. *Mantellone*.



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is not antagonistic to the opinion just expressed. This garment, be it called mantelletta, mantellone, or chimere, is probably only a glorified zimarra. Not only so, it does not appear to have been a peculiarly ecclesiastical dress: Sir John Fastolfe (to whom reference has been made already) left behind him 'a chymere cloke of blewe satyn lynyd with blake sylke' and 'a chemer of blak lynyd with blak lynyng.'

The *mantelletta*, the short mantle, as a rule now, like the rochet, reaches only to the knee; though (as Mr. Hartwell Grissell, chamberlain of honour *de numero* of their Holinesses Leo XIII and Pius X, has kindly informed me) it is still worn longer by some prelates. Speaking generally it is quite plain, without decoration or variety of colour, except as regards its lining; but there has been one notable exception to this rule. When the chapter of Saint-Denis, near Paris, was reconstituted in 1872, the clergy of the second rank were given a black mantelletta with a double border of white fur and violet, which is so eminently French that, as a French prelate suggests, it must have been specifically asked for. The mantelletta is worn by bishops of titular sees; by protonotaries; domestic prelates of the pope; some canons; and in Italy by some parish priests. It is generally worn with a rochet; but formerly many curial prelates wore it directly over the cassock as, till a few months ago, did honorary protonotaries. There is the portrait of such a protonotary in black mantelletta in the National Gallery; it is by Moroni, and is labelled *An Italian Ecclesiastic*. Sometimes the mantelletta is worn under the mozzetta, as in Veronese's picture; titular bishops who belong to a monastic or mendicant order do this.<sup>33</sup> There is a portrait by Murillo of one such prelate, P. de Urbina, O.S.F., archbishop of Seville.<sup>34</sup> Formerly there would seem to have been no rule in the matter. There is a portrait by Titian of Cardinal Bembo in mozzetta and mantelletta;<sup>35</sup> another of a Bourbon cardinal by Theotocopuli;<sup>36</sup> and the portrait of Pole in the National Portrait Gallery suggests the same dress. But the evidence even of portraits must be received with caution. The mistakes in the portrait of Cardinal Newman in the National Portrait Gallery have been mentioned already; and quite recently I have seen the portrait of a prelate dressed, to please the artist, in a way that no prelate ever would be dressed. Yet in the future these may be treated as historical documents.

CAPPA CHORALIS.<sup>37</sup>—This is seen in the detail reproduced from *The Mystic Marriage of St. Catherine*, by Lorenzo of San Severino. It is the black cloak worn by St. Dominic. The cappa consists of a mantle with a hood, which in later times was attached to a tippet. This dress was very commonly worn by canons, secular and regular alike, of cathedral and collegiate churches, sometimes in winter only, sometimes throughout the year. In England it was worn till the Reformation; in France till the Revolution, and still is, I believe, in some cathedrals; it is also worn in some Belgian cathedrals; and from what I have seen, read, and been told, I gather that it is still the choir-dress of canons throughout, at anyrate, the greater part of Spain. Its use, however, has not been confined to canons: the black friars, the unreformed white friars,<sup>38</sup> and others have it. Generally it is black, either quite plain or with a coloured border; but sometimes it is white; occasionally violet. The Premonstratensian canons have white, so do the white friars; the canons at St. Lo at Rouen had a violet cappa,<sup>39</sup> so do the canons of the cathedral of Liège at the present day. The mantle worn by Lorenzo's St. Dominic does not quite reach the bottom of the tunic; but the cappa of the canons of many cathedrals and of some collegiate churches is found with a train. St. Dominic's cappa too is open down the front; this is the usual form, but so late as the seventeenth century it was found closed to the waist in at least one church. In early times apparently the hood was attached to the mantle; Bonnard reproduces a thirteenth-century mosaic, from the Dominican church of St. Sabina on the Aventine, of a black friar in such a cappa. In Lorenzo's picture there is a rudimentary tippet; afterwards the tippet was much larger, generally reaching to the waist, and sometimes, as with the canons of St. Lo, lower still behind. The hood, which is generally, but not invariably, attached to the neck of the tippet, is still used by friars for covering the head; but canons who use the biretta have a diminutive one. The tippet is generally without buttons; that of the canons of St. Lo however was buttoned,<sup>40</sup> and Molinet says that, as regards form, their cappa was similar to that used in the greater number of French cathedrals.<sup>41</sup> The tippet or chaperon is called 'muceta' in Spain, and there cannot, I think, be any doubt as to it and the mozzetta being the same thing; buttons or no buttons being a matter of accident.

<sup>33</sup> Cardinals, patriarchs, and bishops of residential sees also wear mozzetta and mantelletta on some occasions which it is needless to specify.

<sup>34</sup> Reproduced in Bonnard, *Costumes du XIII, XIV, et XV siècles*, ii, 31. Paris, 1860, 1861.

<sup>35</sup> A reproduction by Bartolozzi is in the print room of the British Museum.

<sup>36</sup> There is a reproduction in the catalogue of the exhibition of his works at Madrid a few years since.

<sup>37</sup> This is often called the choir cope—but it is better to reserve the name 'cope' for the silk vestment so called, and to call this dress by the name given to it by those who use it—cappa.

<sup>38</sup> The 'reformed' friars wear a shorter cappa, and hence were called in France 'petits Carmes', those who wore the old cappa being known as the 'grands Carmes'.

<sup>39</sup> Molinet, *op. cit.*, p. 68.

<sup>40</sup> *Ibid.* fig. p. 65.

<sup>41</sup> *Ibid.* p. 68.



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CAPPA MAGNA.—This splendid dress is seen in the portrait of Richelieu reproduced on p. 273; it is the robe which he wears over his rochet. As will be seen, it consists of a mantle, with a train, and a chaperon. This is the choir dress of cardinals (who also wear it on some occasions out of choir, as their official dress); of bishops of residential sees; and of many canons (with, however, in the case of most of them, a modified form of the mantle). It is also worn by some abbots; and by some parish priests. Formerly, too, the pope wore it at matins on certain days in the year.

If painters and illustrators of manuscripts may be trusted, the mantle originally only reached to the bottom of the cassock, which indeed is what would be expected. Such a cappa is seen in the St. Jerome in a picture, called *Four Saints*, by the master of Werden which is in the National Gallery. In course of time it got lengthened, as in that of St. Jerome in Signorelli's *Virgin Crowned with Saints* in the National Gallery; and eventually a long train was developed. Again, if painters may be trusted, this had come about before the end of the fifteenth century; as witness the portrait of Cardinal John Rolin, bishop of Autun, in the picture of *The Nativity* by the Master of Moulins, reproduced in THE BURLINGTON MAGAZINE for July 1904.<sup>42</sup> The train is well shown in the portrait of Cardinal Barnabò in the Victoria and Albert museum. This mantle may have openings for the arms to pass through; or it may have a single opening in front above the waist for the same purpose. The side openings (which, according to a good authority, are still common in France) may be seen in the cappa of the master of Werden's St. Jerome; in that of the St. Jerome in Signorelli's picture just mentioned; in that of the St. Jerome in Crivelli's Ascoli altarpiece, also in the National Gallery; and in that of the St. Jerome in Perugino's *Virgin and Child with St. Jerome and St. Francis* in the same gallery. The opening in front may be seen in the Autun picture, but it is deeper there than is now usually the case; it may be seen too in Crivelli's *Madonna della Rondine* in the National Gallery. With the exception of this opening in front, or the side ones, the mantle is generally entirely closed; but it may be open from the waist downwards. This was the form prescribed by the bull of Nicholas III, in the last quarter of the thirteenth century, for the canons of the Vatican basilica;<sup>43</sup> and it was the form worn by the pope himself at the end of the following century.<sup>44</sup> The only prelate I have heard of as

wearing, at the present day, a cappa open in front is the archbishop of Seville; and I do not know whether his opens all the way down or in the manner here described. Some seventeenth-century French prelates, judging from their portraits, either cut away some of the front part of the cappa, or slit it up the front; such a cappa may be seen in Rigaud's portrait of Bossuet reproduced in THE BURLINGTON MAGAZINE for December last.<sup>45</sup> Some canons, such as those of Pisa, have the cappa of the full form, the front however being looped up in front instead of being held up on the arms like that of cardinals, bishops, and abbots. The canons of Milan, who have worn the cappa since the twelfth century,<sup>46</sup> now have it of a form peculiar to themselves, introduced in the latter half of the sixteenth century, which it would be useless to attempt to describe. But the majority of canons follow the modern use of those of the Roman basilicas. The mantle is almost entirely cut away in front, only about a foot of it being left, which is not seen as it is hidden by the chaperon. At the back there is a rudimentary train which is twisted into a roll and supported by a loop under the left arm. I do not know when the Roman ecclesiastical tailors, doubtless for reasons of economy, began to mutilate the cappa in this way.

The chaperon, however, has so far escaped, and as this is in the case of canons the most noticeable part of the cappa it must be dealt with at some length. The chaperon was a hood which has increased in size and magnificence. It reaches to the waist in front; at the back it falls lower still and is terminated by the hood proper.<sup>47</sup> The master of Werden's St. Jerome shows the hood of the cappa worn by a cardinal under the hat; and in THE BURLINGTON MAGAZINE for April 1903,<sup>48</sup> there is the reproduction of a triptych, by Dirk Bouts, in which also the hood is shown under the hat. This may still be seen in consistory when a cardinal is created; and also when he takes possession of his title. The hood in olden days seems to have been left about the neck, as in Signorelli's picture; but as the cappa assumed its present form, instead of being left to hang down at the back, it passed round the right shoulder and was fastened in front. This accounts for the way in which the chaperon is often seen in portraits to be turned over in front on the left side; the hood arranged in this way can be seen in the Autun picture. Now it is fastened behind the right shoulder. What looks like the facing of the chaperon is really the lining, as may be seen in the Werden picture; and the colour of this lining is very likely, especially in the case of

<sup>42</sup> Vol. v, p. 363.

<sup>43</sup> See the bull in Martorelli, *Storia del Clero Vaticano*, Roma, 1792. The cappa of the second rank of clergy (beneficiati) was to have the lower part closed, and to have an opening above the waist for the hands.

<sup>44</sup> See *Ordo Romanus* XV, in Mabillon and Germain, *Museum Italicum* (Paris, 1687).

<sup>45</sup> Page 199, *ante*.

<sup>46</sup> Magistretti, *Delle Vesti Ecclesiastiche in Milano*, pp. 14, 15. Milan, 1905.

<sup>47</sup> The chaperon of the *cappa choralis* has sometimes been of this form.

<sup>48</sup> Vol. I, p. 211.





A SAINT BLESSING A MOORISH GENTLEMAN, BY PAUL VERONESE.  
IN THE DUWICH GALLERY.



DETAIL OF THE MYSTIC MARRIAGE OF ST. CATHERINE  
OF SIENA, BY FRANCESCO SAN GIOVANNI, IN THE  
NATIONAL GALLERY. FROM A PHOTOGRAPH BY A.  
MANSELL & CO.







## *Ecclesiastical Dress in Art*

canons, to give a wrong idea of the colour of the dress, at any rate to one at a little distance from the choir.

Secular cardinals have the chaperon of their purple cappa lined with purple silk. Their violet chaperon has a crimson silk lining; so has that of secular bishops. Regular prelates, as a rule, have a lining of the same colour as the rest of the cappa, but the Cistercians and the Dominicans have a white lining to a black chaperon. Such canons as are allowed to wear the cappa in summer as well as in winter, generally have a crimson silk lining like a bishop, but there are instances of green silk and of blue silk being allowed. Minor canons generally have 'ash' colour, which is really a washed-out violet. As exceptional usages, may be mentioned the rose cappa of the canons of Veroli, the chaperon of which is lined with violet; the white one of the canons-knights of St. Stephen at Pisa the chaperon of which was lined with red; and that of the canons of St. James of the Sword which is or was black with a red cross on the breast.

Cardinals, bishops, abbots, and the greater number of canons, in winter place fur over the breast and shoulders of the chaperon, completely covering the silk lining; the hood itself is not lined, but bordered with fur. For secular prelates, those who belong to the clerical orders, and the canons of cathedrals this fur is supposed to be ermine; in reality it is often Siberian cat. The archbishop of Seville, I am told, never wears fur as it would be uncomfortably hot, and doubtless there are other dignitaries in the same case. Prelates who belong to the monastic and mendicant orders have fur of the same colour as the silk lining; for those who wear white this is ermine; blue, blue fox; black, cat or squirrel; grey, vicuna; brown, otter. The clergy of the second rank in a cathedral, and the canons of collegiate churches, other than basilicas, have, as a rule, grey (squirrel or rabbit); but the canons of some collegiate churches are not allowed fur at all. I do not know whether any German bishops now have black tails on their white fur, but there are plenty of examples of this among the portraits of the prince bishops of the seventeenth and eighteenth centuries. There is, too, a portrait of Remi du Laury, provost of the collegiate church of St. Peter at Lille, by Edelinck after J. van Oost, which shows him in a cappa, with ermine chaperon and tails on it. The chaperon, it may be added, is sometimes worn alone: at Genoa (where it is called the *cappino*) it is so worn by the canons of the church of our Lady of the Vineyards on ordinary days. And probably this is what is meant by the term *cappa parva* which is met with elsewhere.

In addition to the examples of the cappa magna already cited the following may be mentioned. In the National Gallery it may be seen in Casentino's

*St. John lifted to Heaven*; in the master of Liesborn's *Three Saints*; in Orcagna's *Coronation of the Virgin*; and in Rigaud's portrait of Cardinal Fleury (chaperon only). In the National Portrait Gallery there is a portrait of the Cardinal Henry duke of York, by Battoni. Among the Arundel reproductions there are: Pintoricchio's *Piccolomini receiving the Cardinal's Hat*; Giotto's fresco in the upper church at Assisi; Gozzoli's Montefalco altarpiece; and Melozzo of Forlì's fresco of *Sixtus IV. giving Audience*. If more examples are wanted plenty are to be found in the manuscript room of the British Museum.

The old form of the cappa, reaching to the feet only, and with openings at the sides for the arms, is still worn in Rome by the consistorial advocates, who for the most part are laymen. Such a cappa is seen in Raphael's Foligno Madonna; the kneeling figure in which, Sigismund Conti, was a papal chamberlain. Whether he was also an advocate, or whether chamberlains wore this dress at that time, I cannot say. But if this was then the chamberlain's state dress, it has since been changed; now they wear, on certain occasions of great ceremony, a red cappa or gown with sleeves, and over it two tippets, the upper one faced with silk or fur according to the season, the lower one only bordered with the silk or fur.

In the course of these articles attention has, more than once, been called to the fact that in Rome to this day the 'ecclesiastical' dress is the official dress of certain laymen holding important positions in the curia. Now, in concluding, it may be pointed out that nearly all the articles of dress mentioned are, or have been, worn by nuns. The canonesses of the Lateran wear the rochet; and, like certain canons, others have worn a linen band instead of it. Some canonesses have worn the surplice. Some Premonstratensian canonesses use or have used a white amess; and the canonesses of Chaillot had a black one spotted with white. The canonesses of the Hôtel Dieu in Paris wore the choir cappa; so did those of the Filles Dieu at Rouen, who bordered it with ermine. Claude de Vert tells us that the Benedictine abbesses of Messina wore the mozzetta; so do the members of at least one modern congregation of women. The superior of the Theatine nuns at Naples has always worn the clerical biretta, because St. Philip Neri placed his on the head of the foundress of the order. In the print room of the British Museum there is a portrait of Louise Adelaide of Orleans, abbess of Chelles (who died in 1743), with a pectoral cross; Boyer mentions a Benedictine prioress who wore one; and in 1804 the Benedictine abbess of Pesaro was given permission to wear one like the abbess of Fano. Stranger things still might be mentioned, but that would be going beyond the scope of these articles in which restrictions as to space have precluded any mention of the pontifical ornaments.



'THE HOLY FAMILY,' BY AN EARLY FRANCO-FLEMISH MASTER

THE small panel-picture here reproduced<sup>1</sup> has never been exhibited. My attention was drawn to it five years ago by my friend Mr. Jules Helbig, who has recently written a notice of it in the *Revue de l'Art Chrétien*.<sup>2</sup> The picture, formerly at Lille, came into the possession of its present owner, the Baron Selys de Longchamps, of Waremmé, many years ago. Of its earlier history there is no record whatever, but there can be little doubt that it is the production of a master of considerable talent working at the end of the fifteenth or commencement of the sixteenth century, probably in French Flanders. There are a number of pictures of the Holy Family, with variations of the theme here presented, but this, earlier than any of the others which I have seen, has all the appearance of being an original composition, the source from which the others were developed. The modelling of the figures is excellent; the head of the Child, of very individual character, is evidently a portrait. The Virgin, who wears a blue dress with fur-lined sleeves and a crimson mantle, is a pleasing figure, simple but dignified; the delicate limpid flesh tones of her face and neck are well set off by her elegantly-disposed white linen headkerchiefs; these contrast well with the gold brocade cloth of honour, to which the sombre tint of the wall seen through the window opening on the right adds force. Saint Joseph, who stands a little further off with his back to this window, holding a book which, with a vellum manuscript roll, rests on a desk, has a very bourgeois appearance and is the least successful figure. The Child, supported by his mother, stands on a parapet with his feet on a spray of columbine flowers. His right hand rests on her breast, whilst with his left he is taking hold of the cord to which a jewelled cross is attached. On the parapet to the left are a knife and a cut lemon; these and the pink which Mary is offering to her Son are beautifully painted.

The Hermitage Gallery at St. Petersburg contains a replica of this picture,<sup>3</sup> with only very few differences—to each of the three pearls attached to the cross a smaller one is appended, and the locks of the Virgin's hair which fall on her left shoulder are more abundant and longer. This picture, acquired by the Empress Catherine, was then attributed to Luke of Len, at present to the master of the *Death of the Virgin*. A later copy in the Vienna Gallery<sup>4</sup> is on a gold ground with rows of red dots at regular intervals. The jewelled cross has a slightly different form; there are no flowers on the parapet, but only a cut lemon and a knife, on the blade of which are the initials <sup>A</sup><sub>I</sub>.

<sup>1</sup> Page 283.

<sup>2</sup> Series V, vol. I, pp. 1-3. Bruges, 1904.

<sup>3</sup> Cat. No. 469, H. 43 c., B. 32 c. Transferred from panel to canvas.

<sup>4</sup> Cat. No. 685. H. 47 c., B. 32 c.

Another example of inferior quality and later date, formerly in the Abbey of All Saints, near Saint Quentin, and now in the Museum of Epinal, was exhibited at Paris in the Pavillon Marsan in 1904.<sup>5</sup> In this copy St. Joseph, who wears a straw hat which gives him the appearance of a gardener, is a vulgar-looking figure; the landscape and bright blue sky in the background offer a violent and very inharmonious contrast to the figures and are quite out of harmony with them. Here too at the right end of the parapet is a covered glass goblet with some red wine. This is also the case in a similar picture belonging to Sir Frederick Cook at Richmond,<sup>6</sup> in which the parapet is partly covered with a white cloth, and a cut orange is substituted for the lemon; the landscape background here is not out of harmony with the figures.

A somewhat similar picture in the Von Klincksch collection was sold at Vienna in 1889, but in it the Child is represented lying in His mother's lap and playing with a rosary. Saint Joseph, wearing a black hat, has no book, but holds with both hands a vellum prayer roll; behind him a landscape, and above the Virgin a tablet with the two first lines of the Vespers hymn—

AVE MARIS STELLA  
DEI MATER ALMA

The flowers and lemon on the parapet are replaced by a dish of green and purple grapes, an apple, a pomegranate, and some figs and cherries.<sup>7</sup>

In another example belonging to Captain Holford<sup>8</sup> the Child, in a transparent garment, leans forward playing with a rosary. On the table, here covered with a green cloth, are a covered goblet of wine, a folded napkin, a cut orange and a knife. Mr. G. Salting possesses a somewhat similar picture,<sup>9</sup> now exhibited at the National Gallery.

W. H. JAMES WEALE.

ANOTHER PAINTING BY BARTOLOMÉ VERMEJO

GENTLEMEN,—A week or two ago I visited the Museo Civico at Pisa, and would now draw the attention of your readers and those interested in Bartolomé Vermejo to a fine panel I came across there—a *St. Catherine, Crowned and Holding a Book and Sword*, with a vanquished king at her feet, attributed to Lucas van Leyden. I was at once struck by the strong resemblance it bore to Sir Julius Wernher's signed Vermejo, *St. Michael* (see Mr. Herbert Cook's article in THE BURLINGTON MAGAZINE, November, 1905, p. 129).

<sup>5</sup> Cat. No. 126.

<sup>6</sup> H. 52 c., B. 38 c. Exhibited at the New Gallery in 1900, No. 43.

<sup>7</sup> This is probably the picture sold at Christie's on April 19, 1902, to Messrs. Forbes & Paterson for £325.

<sup>8</sup> H. 70 c., B. 52 c. Exhibited at the Burlington Fine Arts Club in 1892, No. 47, and at the New Gallery in 1900, No. 75.

<sup>9</sup> H. 46½ c., B. 35 c.





THE FAMILY OF APPLE CORE, BY J. H. PAISTER, IN THE COLLECTION OF  
HARRIS, 1874, THE J. H. PAISTER



ST. CATHERINE, PANEL OF AN ALTARPIECE, ATTRIBUTED TO  
BARTOLOMÉ VERNERO, IN THE MUNICIPAL GALLERY AT PISA







## Another Painting by Bartolomé Vermejo

As I am well acquainted with this latter picture I feel sure the two are by the same hand. I send you a photograph of the *St. Catherine*,<sup>10</sup> and need not, therefore, describe it.

I would point out, however, that the Pisa picture is about the same size as the *St. Michael*, but is not signed. It is in excellent condition, brilliant in colour, and does not appear to have been restored or repainted at all. The pillars behind the saint are black, and have a very striking effect. The type (note the mouth) and painting of the recumbent king are very reminiscent of the *St. Michael* (and its donor) and the ermine reminds one of Mrs. Gardner's picture. The towers and houses with 'step' gables in the background are very Flemish. Perhaps Mr. Weale can tell us something interesting about them?

The predella of three panels illustrating the life and death of the saint are by the same hand, but the two large panels roughly framed against it on each side are by a much inferior painter.

WALTER DOWDESWELL.

### THE BIRMINGHAM ART GALLERY

BUT few of those who know the Art Gallery at Birmingham will realize that the first of December last was only the twentieth anniversary of its opening. It seems almost incredible that a collection already so considerable should have been made in so short a time, and that its contents should not have cost the ratepayers a single penny. By the bequest of Mr. J. H. Nettlefold the gallery at once became the possessor of a fine series of works by David Cox, and later the connexion of Birmingham with another of her gifted sons, Burne-Jones, has been emphasized not only by a fine series of his works, but by the introduction of masterpieces by the group of artists from whom Burne-Jones derived his inspiration. By consistent good judgement the gallery has thus acquired a wide reputation as a nucleus of pre-Raphaelite work, and the comparatively recent addition of nearly 500 drawings by Rossetti and Burne-Jones still further strengthens its definite character compared with the more haphazard collections at Liverpool and Manchester. In these galleries—Manchester manages better than Liverpool—the masterpiece hangs surrounded by its artistic enemies—by pictures which are a denial of its earnestness. At Birmingham *The Blind Girl* of Millais, *The Two Gentlemen of Verona* by Holman Hunt, and other epoch-making works, are surrounded by a sympathetic company of friends and followers. It is a matter of common knowledge that this result is chiefly due to the energy of Mr. Whitworth Wallis, but that energy could have done little had it not been backed by public spirit, and in the support they have given their director the citizens of Birming-

ham have set an example which is at present unique in England, where municipal patronage of art is almost always an occasion for the display of bad manners and woful ignorance.

### MR. BOURKE'S PHOTOGRAPHS IN NATURAL COLOURS

THE researches of Mr. Ives, Sir William Abney, and others have done much of recent years to clear the ground for the scientific reproduction of coloured objects; but the results of all efforts so far as pictures are concerned are either roughly approximate, as in the case of the three-colour process, or require such special apparatus that they are hardly more than scientific toys. As we go to press, however, Mr. Walter Bourke, of Moneycrower, Maidenhead, whose photographs of the pictures in the Bridgewater Gallery were so remarkable, has brought to our notice some reproductions of some of those pictures in colour which deserve more than casual notice.

These reproductions take the form of glass transparencies, mounted in cases like those of miniatures, which can be adjusted in a moment to the necessary angle of vision. When thus seen they have a luminosity unattainable in any print on paper, combined with the richness and play of colour found only in the finest painting. That of the famous *Three Ages of Man* may be taken as a specimen. Here even in the light of a dim winter afternoon we not only can see clearly the indefinable Titianesque quality in the colour of the piece as a whole, but actually seem in possession of the painting on a miniature scale. We can note for instance the exact nature of the translucent shadows on the flesh of the seated youth, and of those masterly half tints of brown and green of which the main mass of the picture is built. The sky, however, perhaps exhibits best the perfection of Mr. Bourke's method, for not only do we find the exact pitch of Titian's blue rendered with surpassing accuracy, but the very pigment itself seems to appear lit up by the luminous tempera ground under it, while the white edges of the clouds flash out sharp and delicate without the least visible loss of tone or form. The process, in fact, is the nearest approach to the perfect rendering of pictorial colour which has hitherto been produced in a convenient form. For that reason these transparencies should be an invaluable adjunct both to our smaller provincial galleries and to art schools, where some definite standards of colour are badly needed. Even professional painters might find such a memento of Titian or Rubens useful in refreshing the eye, while the process would obviously be adaptable to many other private uses, such as the reproduction of family portraits. In theory, perhaps, it does not differ from processes which have long been worked, but it is in the delicacy of his results that Mr. Bourke at present stands alone.

<sup>10</sup> Reproduced on page 283.



## Miscellaneous Notes and Letters

### 'THE MASTER OF GAME'

GENTLEMEN,—With your permission, I should like to make the following remarks in reply to your reviewer's criticisms on the 'Master of Game' in the current number of your magazine, where he complains of the purposeless and untrustworthy paraphrasing of the old English text. In my introduction I take care to mention that the translation has been 'made clear after carefully consulting other English MSS. and the French parent work,' for all the existing MSS. of the 'Master of Game' vary, and I endeavoured to give the best rendering according to the meaning of the parent work, and not a word-for-word rendering of any one particular text; for the latter, which could be of interest only to the philologist, was already contained in the verbatim transcript of the Vespas. B. XII. text. Thus, to take those of the 'thousand' instances cited by him, the *freshe water and clene* became *fresh water and clear* because *clene* is used in the parent work (p. 117); the addition *take and*, because the Shirley MS. contains this addition; while the *sic* 'printed cautiously at the tail end of' *for thi*, which, according to your reviewer, emphasizes a 'capital error,' was placed there by Mr. I. H. Jeayes of the MS. Department of the British Museum to indicate that the latter word is so indistinctly written in the Vesp. B. XII. text that there is some uncertainty about it, while it is differently written in the other MSS. consulted. And again, whether, under the above premise, I was right or wrong in translating *grece* by *fat* is a matter of opinion, for I contend that my rendering certainly conveys the correct meaning. Let me add that I make no claim whatsoever to philological knowledge, and when doubts arose about any word on comparing the various MSS. from the point of view of the sportsman-historian, I made a point of submitting the question to the best available authorities.

In the only instance your reviewer gives of my faulty 'old French,' which he says fares no better, he is also not very fortunate. The two most reliable biographers of Gace de la Buigne agree that Gace in the lines quoted by me alluded to his descent from the four noble families which are given as the de la Bigne, de Aigneau, de Clinchamp, and de Buron. If your reviewer has discovered any evidence contrary to what is mentioned by the authorities I give at length in the bibliography of the 'Master of Game,' it would be very interesting to hear the details. As to my nescience as an antiquary, your reviewer winds up a long tirade by giving a single instance only of it. 'We look in vain,' he says, 'for any reference to Mr. G. J. Turner's most valuable work for the Selden Society, "The Select Pleas of the Forest."' Again he is unfortunate, for if he will turn to p. 269 of the 'Master of Game' he will find a long description of this book, extending to half a column, with due acknowledgement of its excel-

lent qualities. As it is indexed in its proper place, under 'Forest Laws,' we have some light thrown upon the care with which your reviewer verifies his criticisms.

As regards the Duke of York's seal, the only remaining instance of my alleged carelessness that I have left unrefuted, its impression upon the cover of the book was intended solely as an adornment of the latter's exterior, and it was no less an authority than Mr. Cyril Davenport, of the British Museum, who suggested to me this very seal as the most suitable. I am sorry to hear that it is quite imaginary and wrong, but considering that it is copied from the design in what I have heard described as the old standard work of the Lancaster Herald of Arms, it is surprising that nobody has pointed out this error before. Is your reviewer sure of his facts? Considering that when his turn comes to quote he is incapable of copying correctly the simple particulars given on the title-page (as to the editors of the work he reviews) and lets a second 'capital error' slip in, I think he should favour his readers with the authorities upon which he bases his criticisms. One knows, of course, that it is the reviewer's *métier* to find fault, and I suppose I must be grateful that some obvious mistakes, such as unfortunately dawn upon every editor when it is too late, have escaped his ken.—Yours obediently,

W. A. BAILLIE-GROHMAN.

Schloss Matzen, Tyrol,  
2 December, 1905.

[Mr. Baillie-Grohman's explanation that his paraphrase of the English text of the 'Master of Game' is a patchwork of phrases from various versions makes it the more remarkable that he should have encumbered his book with such a paraphrase, where a few footnotes would have been more to the purpose. If *for thi* be written indistinctly in the Cottonian MS. he refers to, this may explain his query attached to it, although the context shows that *for thi* is the accurate reading; but it is hard to see how this can excuse the patent fact that Mr. Baillie-Grohman having printed *for thi* in his text, was unable to translate this familiar Middle English conjunction, guessing that it meant 'for these.' After this one can easily believe that Mr. Baillie-Grohman makes 'no claim whatsoever to philological knowledge,' but in that case he should avoid the editing of ancient texts.

Concerning Gace de la Buigne, I am content to recite the priest's lines:—

Le prestre est né de Normandie  
De quatre costés de lignie  
  
De ceulx de la Bigné et d'Aignaux  
Et de Clinchamp et de Buron,

and to ask again whether these lines are accurately expounded as 'Gace de la Buigne belonged to an old Norman family, which he himself tells us could count their six quarterings of nobility,' a phrase which the priest would certainly not have understood.

It is hardly fair of Mr. Baillie-Grohman to re-translate the words more accurately, and then to ask me whether I have 'any evidence to the contrary.' His amended form may pass.

Although Mr. G. J. Turner's Selden Society volume of 'Select Pleas of the Forest' is not in Mr. Baillie-Grohman's list of books consulted under 'Turner,' under 'Selden Society,'



or under 'Select Pleas,' we have, since the reference has been supplied, found that, following a notice of Manwood's collection of forest laws, Mr. Baillie-Grohman has a half-dozen sentences concerning Mr. Turner's book. His inadequate remarks tell us that until too late to aid his labours he was unaware of the existence of this, the most learned and remarkable book on the old law of the forest, although having made its discovery he is pleased to warrant it for 'a most painstaking compilation.'

Concerning the Duke of York's seal which adorns the cover of Mr. Baillie-Grohman's handsome volume, we agree with Mr. Cyril Davenport that it should make a most suitable ornament for the cover of the Duke of York's 'Master of Game.' But with original impressions of the seal to hand no official of the British Museum can have suggested that the picture of it

should be made from a worthless and inaccurate print. For Mr. Baillie-Grohman may rest content that your reviewer is 'sure of his facts.' For the fact that the royal arms of England are quartered with absurd inaccuracy upon the ornament of his book-cover we need not appeal to an 'old standard work.' If Mr. Baillie-Grohman does not know what the royal arms of England were, and are, he has only to take a florin from his pocket and study the obverse of it. I do not hold with him that it is the reviewer's *métier* to find fault, and my review is evidence enough of my attitude. There are, as Mr. Baillie-Grohman admits, some 'really glaring' mistakes which we have left uncriticized; for, although it may be part of the business of a reviewer to indicate characteristic errors, the compilation of a list of an author's *errata* is not his affair.—O. B.]

## ART BOOKS OF THE MONTH

### DUTCH AND FLEMISH ART

ÉTUDES SUR L'ART FLAMAND. LA RENAISSANCE SEPTENTRIONALE ET LES PREMIERS MAÎTRES DES FLANDRES PAR FIERENS-GEVAERT. Bruxelles, 1905. 224 pages, 106 phototypes.

THE author of these studies remarks with truth (p. 4) that the Low Countries were bilingual, and that the designation of Low Country artists as Flemish is arbitrary and erroneous, as many of them were Walloons, and also inaccurate as implying that this school of art was local and peculiar to Flanders. Nevertheless, like many other Belgians of the present day, he is so hypnotized by Paris that he adopts the term on the title-page of his book and uses it pretty generally throughout its pages, though it seems he would prefer to designate as Belgian all those artists who flourished in what is now Belgium, an annexation of the past quite French in character and equally reprehensible. The book is written *currente calamo*, and would be easy reading were it not for frequent misprints and for the provoking way in which almost all the illustrations are misplaced. I doubt if there are more than half a dozen to which a reader of the observations they give rise to can refer without turning over several pages, sometimes as many as twelve or fifteen, and the absence of any index aggravates the annoyance. Occasionally the illustrations are ludicrously misplaced, e.g. on p. 129 the reproduction of the Rothschild painting by Hubert is inserted in the middle of the description of the Louvre imitation by John, which is figured on p. 136.

The first three chapters are devoted to an examination of the influence of Netherlandish sculptors and painters on the progress and development of art in northern Europe, followed by a description of some of the principal works still preserved in Belgium. Chapters IV and V treat of Nicholas Sluter and the other Netherlandish craftsmen who worked with him at Dijon, and contain a description of the wonderful masterpiece of polychromed sculpture in the cloister garth of the Carthusian monastery of Champmol, absurdly

called the Well of Moses. The two next chapters are occupied by critical remarks on the miniaturists of the end of the fourteenth and beginning of the fifteenth century, and on Hubert van Eyck. The eighth is devoted to John van Eyck, in M. Fierens' opinion not only the greatest technician but also the most thoroughly Christian master (!) of the school. The last chapter contains the description, almost accurate, of the Ghent polyptych with the full account of the facts of its dismemberment and the dispersal of its various portions in the year 1816, an amazing history, which makes one realize not only the utter want of taste but the positive contempt for mediaeval art which then prevailed in Belgium. The churchwardens wished to sell the shutters; the vicar-general consulted two experts as to their value, and was assured that their only interest was their antiquity, and their worth not more than £10 apiece; when told that an offer of £40 had been made, these extraordinary experts advised its immediate acceptance as it could only be the effect of a blind enthusiasm for antiquities. So the four shutters, 'espèce de fermeture antique fort disgracieuse,' were sold to Nieuwenhuys for £40; that astute dealer resold them to Mr. Solly for £4,000, from whom they were purchased by the king of Prussia for £60,000.

M. Fierens attributes to John the greater portion by far of the altarpiece, even the three majestic figures of the Eternal Father, the Blessed Virgin, and St. John the Baptist; he is willing to allow that Hubert may have conceived and designed these figures, but maintains that John is the only master who could have painted them. I have already stated in this magazine my conviction as to John's very limited share in the work, with the facts on which my belief is founded. The facts have not, and cannot, be denied, but M. Fierens has his own theories founded on a minute examination of the altarpiece, and as the documentary evidence does not agree with them, he prefers to ignore the documents. Not only that, but he, either from ignorance or careless forgetfulness, makes assertions which are easily disproved.



## Art Books of the Month

He tampers with the inscription on the frame of the polyptych and boldly asserts that the paintings attributed by myself and others to Hubert have always hitherto passed as the works of John, the truth being that two at least were never attributed to him until the eighteenth century. I quite grant that John was the greater master of technique and probably the most realistic portrait-painter the world has ever seen; it is, however, playing with words to call the author of *Adam and Eve* and the Van der Paele altarpiece a great mystical painter (p. 134), and the most religious of all painters (p. 175). Hubert was a poet-painter full of imagination and endowed with exquisite taste, whilst John was ever intent on representing people and things with extreme exactitude, and I expect was never more happy than when in the last years of his life he painted the altarpiece of St. Martin at Ypres, and found that he had at length mastered the laws of linear perspective, an achievement not noted by M. Fierens.

Among the numerous instances of carelessness with which this volume abounds there is one (p. 124) which I cannot pass over in silence. In 1877 M. Jules Houdoy announced that he had discovered that John van Eyck was working at Cambrai in 1421-22, and quoted as proof the following entry in the fabric roll of the cathedral for the year ending Midsummer 1422: 'Iohanni de Yeke, pictori, pro pictura cerei paschalis, xii s.' In *The Academy* of June 21, 1879, I gave extracts from the rolls of 1422-23, containing payments to Yeke, whilst Van Eyck was working at the Hague without intermission from October 25, 1422, until September 11, 1424. Yet the assertion that Van Eyck was working at Cambrai in 1422 has been repeated by several writers, and as often refuted by me in divers publications, but errors seem to have a long life. I trust, however, that this one will not be repeated at least in any English work. And now I will take leave of this book with a recommendation to its author not to trust to second-hand quotations, to be more careful in correcting his proofs, and to take the trouble to provide an index to any future work he may publish. W. H. JAMES WEALE.

JACQUES JORDAENS ET SON ŒUVRE. Par P. Buschmann, jr., avec 45 reproductions. Bruxelles: G. Van Oest & Cie.

A HANDSOME monograph, apparently prepared in the first instance for visitors to the Jordaens Exhibition at Antwerp. To English readers the chief value of M. Buschmann's work will reside in the excellent series of reproductions which it contains, representing the various phases of the art of this unequal master. In saying this we mean no disrespect to M. Buschmann's essay, which, as he frankly states, is based upon the researches of Mr. Max Rooses and others; for that is quite well done from the modern point of view, which values

a painter for the directness of his language rather than for its significance, or for the science by which it is combined into an artistic whole. Jordaens, with all his inequalities, was far more than a mere painter of life. He was, like his contemporaries Rubens and Van Dyck, a consummate builder of pictures, splendid both in design and colour, from whom even Rembrandt did not disdain to borrow. Those who are interested in his work may not know that the December number of *Onze Kunst* contains a further selection of drawings and paintings not hitherto published, but for the general reader M. Buschmann's work should be enough.

CATALOGUE OF THE PICTURES, MINIATURES, PASTELS, ETC., ETC., IN THE RIJKS-MUSEUM AT AMSTERDAM. Roeloffzen-Hubner and Van Sauten, Amsterdam.

THOSE who cannot continually visit the vast accumulation of works of art in the Rijks-Museum ought to welcome this most admirable English catalogue, illustrated with small reproductions of the principal treasures, preceded by plans and a historical introduction, and supplemented by indices of portraits, places, and painters' names, and a list of the photographs obtainable. The facsimiles of the artists' signatures are executed with unusual care, while by means of abbreviations much information about each picture is conveyed in a small space. Being printed on thin paper the 450 pages, illustrations and all, occupy only about half the space of our National Gallery catalogue, and the only fault we have to find with the book is that the price, presumably moderate, is not mentioned.

PETER PAUL RUBENS. By Hope Rea. G. Bell. 5s. net.

A LITTLE *résumé* of the main facts of Rubens's career, which has the merit of being unpretentious, and perhaps as complete as any book intended for the general public needs to be. It is also better written than the author's earlier works. The omission of important pictures of special interest to English folk may be excused by want of space, but when the subject is touched so lightly the reader should at least have been informed where to search for further information, and the absence even from the very briefest bibliography of the admirable English translation of Mr. Max Rooses' monumental work is quite inexcusable.

REMBRANDT. By Mortimer Menpes. A. & C. Black. 12s. 6d. net.

A SERIES of reproductions by the three-colour process (helped out by copies?) of pictures by Rembrandt, mostly in the Hermitage Gallery, with an essay by Mr. C. Lewis Hind. Mr. Menpes contributes a preface of some two pages, explaining that all other reproductions of Rembrandt are not only disappointing, but wrong, thus inviting a



comparison which his own products cannot stand. Once or twice they do suggest the general effect of the originals with considerable fidelity; but the details of the hands and faces are hopelessly poor compared even with an ordinary photograph, and printing on a canvas-grained paper does not mend matters. The volume is thus of little use to artists or students, but it is handsomely got up, and so is a fair popular picture book.

### ENGLISH COLLECTIONS

THE ROYAL COLLECTION OF PAINTINGS AT BUCKINGHAM PALACE AND WINDSOR CASTLE. 2 vols. With 180 Photogravures. With an Introduction and Descriptive Text by Lionel Cust, M.V.O. Vol. I. Heinemann. £10 10s. net.

SOME nine months ago we reviewed in these columns the monumental work of Mr. Lionel Cust dealing with the treasures of the Bridgewater Gallery. Those treasures had long been more or less accessible to students, and the value of Mr. Cust's publication consisted largely in the magnificent series of reproductions which it contained. The splendid collections at Windsor Castle and Buckingham Palace occupy a different position. It was possible by one means or another to visit the royal collections, but it was not possible till recently to know their contents really, because they had remained for many years in the state in which they were left at the death of Prince Albert, who was unable to complete the task of supplementing and arranging them on which he had embarked.

The nucleus of the collection is formed by the débris of the glorious gathering made by Charles I. Succeeding sovereigns did little (and some of them nothing) to improve the state of affairs until the time of George IV, whose extensive purchases, chiefly of the Dutch school, make the aggregate very fairly representative of European art. Prince Albert in his time added examples of German, Flemish, and Italian primitives, with some of which readers of THE BURLINGTON MAGAZINE will already be familiar through the articles of Mr. Lionel Cust and other authorities. At Buckingham Palace, which forms the subject of the first volume or, rather, portfolio, the Dutch and Flemish schools predominate. In dividing the publication into two parts, and in issuing those parts on a less colossal scale and at a lower price than that of the Bridgewater Gallery volume, we think the publishers have done wisely. The photogravure process employed is different, and the reproductions are not perhaps quite so uniformly perfect (Rembrandt's intense and sombre *Adoration of the Magi*, for example, loses considerably), or quite so sumptuously set forth; but the system of issuing each plate separately, with its accompanying text, is admirable. If we have any

fault to find it must be with the inclusion of an undue number of works by the minor masters of the Dutch school, who have ceased to be of more than secondary interest, and therefore add needlessly to the weight of the portfolio. Gerard Dou too is spoken of in terms which the limited scope of his work hardly warrants.

The series opens with English pictures, to which Reynolds and Gainsborough each contribute three splendid examples. The brilliant artificial portrait by Lawrence of the Princesses Caroline and Charlotte also deserves notice, while Americans will be charmed with the graceful group of *Three Children of George III*, by Copley. Lady Holland's bequest of her own portrait by Watts forms a pleasant contrast to the few other specimens of nineteenth-century artists, though the clever picture by which Leighton first attracted notice has a certain degree of interest.

Next follow the specimens of the Flemish and Dutch schools, wherein the main strength of the Buckingham Palace collection resides. Though the examples of De Hooch, Terborch, Frans Hals, Jan Steen, and Metsu are all of a very high order, De Hooch's *Card Players* indeed being almost an epitome of the finest achievement of the Dutch naturalistic school, the works of Rubens and Rembrandt rank higher still. Of the two paintings by Rubens, that of *St. George and the Dragon* arrests the eye most strongly. Is it accident or fine connoisseurship that has made England the home of so many of Rubens' most attractive works? Here, as in the National Gallery and the Wallace collection, we find him in his most airy and delicious vein painting things one would not exchange for six times their area of the huge canvases crowded with glowing, restless figures which represent Rubens on the Continent.

One of the famous Rembrandts, *The Adoration of the Magi*, we have already mentioned; among the others the incomparable *Lady with a Fan* stands alone, a perpetual symbol of that undefinable element in human personality which fascinates the mind through the eye by suggesting infinitely more than any formal comeliness. Leonardo was perhaps its first deliberate interpreter; but even when, as in *La Gioconda*, he paints a real person, the person assumes the air of an ideal type, whereas with Rembrandt the individual human being is never lost. In retaining Rembrandt's name, if somewhat doubtfully, in connexion with the so-called *Burgomaster Pancras and his Wife*, Mr. Cust we think acted rightly. Though the background and accessories may have been the work of an assistant, the figures are from the master's own hand, as a comparison with the other pictures in the Winter Exhibition of 1899 almost conclusively proved.

The Italian pictures are few but extremely interesting. Several have already been dealt with in THE BURLINGTON MAGAZINE, and as the won-



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derful wing of Pesellino's triptych will shortly be the subject of an article, we may pass it over with the rest and turn to the fine portrait rightly given to Romanino and the two superb pictures given to Titian. Of these the solemn *Landscape with Shepherd and Cattle*, a landscape *sui generis*, is restored by Mr. Cust—quite rightly we think—to Titian himself. *The Lovers*, now on view at the Burlington Fine Arts Club, offers a more difficult problem, which Mr. Cust does not solve so happily by the use of Titian's name. The work is so wholly Giorgionesque, both in conception and, to some extent, in execution, that the use of the rarer name would have been excusable, even though the painting of the man's sleeve and of the woman's figure has not the peculiar combination of soft modelling and sharp touches which characterizes the pictures that are certainly Giorgione's. *The Lovers* is a splendid picture of the greatest possible interest, and the excellent reproduction of it in itself makes Mr. Cust's work a desirable possession. The fine Cranach triptych, the admirable *Gamblers* of Le Nain, the charming Watteau, the famous *La Rixe* of Meissonier, and the Velazquez, *Don Balthasar Carlos*, are perhaps the best of the remaining pictures. The prospectus of the Windsor Castle series is certainly no less interesting, and the one criticism we have to make upon the selection is that two or three of the minor Dutchmen might well have given place to further examples of Canaletto, who cannot really be estimated except at Windsor.

THE ART OF THE NATIONAL GALLERY. By Julia de Wolf Addison. Bell and Sons. 6s. net.

THE idea of this book, though not entirely novel, is most praiseworthy, and the printing, paper, and illustrations are all that could be desired, but of the letterpress it is impossible to speak so favourably. An imperfect acquaintance with technical processes (which should have been discussed in an appendix) and a smattering of recent criticism do not make a trustworthy foundation even for a popular book, especially when accompanied by a troublesome vagueness of style. Grave errors of fact, it is true, are less numerous than grave errors of judgement, but the subject deserved and required to be given to far stronger hands.

### ARCHITECTURE

THE CATHEDRAL BUILDERS IN ENGLAND. By Edward S. Prior, F.S.A. Four colour plates and 33 other illustrations. London: Seeley & Co. New York: E. P. Dutton & Co. 1905. 7s. net.

ALTHOUGH, as its title shows, this book has special reference to the cathedrals (in which Westminster Abbey is included), the general

reader will get from it a fairly good account of the great periods of English architecture. All of Mr. Prior's opinions are not to be accepted without reserve. We cannot, for instance, agree that the Early English style was so purely native as he maintains, and we differ from his view that the summit of gothic art was reached in the latter half of the thirteenth century. The one purely native style was the Perpendicular which Mr. Prior disparages, but which seems to us a true development not one whit behind the earlier styles in artistic merit. The thirteenth-century superstition has too long held sway. Mr. Prior's explanation of the introduction of the eastern Lady Chapel behind the sanctuary is more original than historically sound. 'The bishops,' he says, 'were zealous to make Our Lady the chief popular deity in England, and her worship thus has the chief place in their secular building.' This is quite fanciful. The place in question is not the chief place in the church; and in the thirteenth century episcopal encouragement of the cultus of Mary in England would have been entirely superfluous. At the same time the eastern Lady Chapel is by no means an English peculiarity, as Mr. Prior seems to think, nor do we think that it was the cause of the adoption of the square-ended choir. It is common in France, and in churches that end in an apse; we have an example of the two apsidal ends in Westminster Abbey, a copy, as Mr. Prior says, of the French cathedrals (the chapel, of course, being much later than the choir).

The author rightly holds that the charm of gothic architecture lies to a great extent in what modern architects consider its imperfections, and the want of charm of modern gothic buildings in the absence of those 'imperfections.' But he does not discuss the question raised by Mr. Ingleby Wood in the last number of this magazine whether those so-called imperfections were not, at least in part, deliberately intentioned. Indeed, he seems to assume the contrary. For our part we find it impossible to hold that they were all accidental. On the question of the gothic revival and the disastrous results of restoration Mr. Prior is very sound. Modern ecclesiastical architects have spent most of their time in destroying the work of the great builders of the past. The deadly theory that a church should be restored to its 'original condition,' of whose results in practice St. Alban's Cathedral is perhaps the worst of many awful examples, has indeed 'wiped out the most significant records of religious and national life.'

Mr. Prior has selected his illustrations almost entirely from drawings or engravings, and many of them show us our cathedrals before the sacrilegious hand of the restoring architect had been laid upon them. The four reproductions of illuminations from missals, though not exactly pertinent to the book, are attractive examples of colour printing.



BOOKS FOR COLLECTORS

COIN-TYPES; THEIR ORIGIN AND DEVELOPMENT.  
By George Macdonald, M.A., LL.D. Glas-  
gow: Maclehose and Sons. With 10 Plates.  
Pp. x + 275.

IT is but seldom that lectures, however successful in the theatre, fall well into the form of a book. Mr. Macdonald's Rhind Lectures must be counted an exception to the general rule, and we think that he has done well to publish them, more or less, as they were originally written for delivery. They will appeal best, in their present form, to the 'ordinary cultivated reader,' who, to tell the truth, is sadly in need of cultivation in this respect. What they might have gained in documentary completeness by being recast they would almost certainly have lost in freshness, and possibly in lucidity. The title of the book naturally suggests comparison with Professor Percy Gardner's 'Types of Greek Coins.' Yet the two works really deal with considerably different matters. The older one was concerned mainly, though by no means exclusively, with the stylistic questions to which the study of coins contributes clues now being slowly realized as important by archaeologists. Further, it was limited to Greek coins. Mr. Macdonald deals more especially with the content of the coin-type—its origin, significance, relation to the issuing authority, etc. And although the bulk of his book is of necessity occupied with the coinage of the Greeks, he devotes two out of his six lectures to a brief but valuable application of the principles which he has developed in the first four to the coinage of Rome and the Middle Ages. By a happy coincidence this volume has appeared within a week or two of the completion of the great catalogue of the Greek coins in the Hunterian Collection, by which the author has made his name as a numismatist. No one who has not passed through the mill of arranging and cataloguing a large collection can claim to speak with authority on the theory of numismatics; and this volume represents to a certain extent the facts which the author has collected during the preparation of his catalogue, facts which are either new, or attain a new significance in the light which comparative study is able to throw upon them. His most important contribution to knowledge lies in his development and triumphant proof of the theory that the archaic Greek coin-type was in origin nothing but the badge or arms of the state or other issuing authority. The hitherto most generally accepted theory assigned a religious origin to the type; the most obvious cases of canting heraldry, for instance, were by the extremists explained away with the aid of some subtle religious allusion. A vigorous attack was made on this 'religious' theory by a writer who explained a number of types as representing barter-units. Without

proving his case he excited an interest in the subject which has at last led to the question being definitely settled. Of course the badge theory is not quite new; it was adopted in isolated cases by many, long before the present writer, six years ago, said definitely that 'the type, whatever its character may be, appears on coins because it is the badge by which the issuing authority is recognized.' But from such general statements to detailed proof is a long step. We hope that on this point at least controversy will now be silent.

Space does not allow us to deal critically with the many points raised by the author—points which are often worthy of consideration by students of a wider art than is enclosed within the narrow margin of a coin. We may, however, mention a few of them. One is the important development in the fourth century B.C. of the religious principle in the choice of types, which, however, was not due to any quality inherent in the nature of coins as such. Another is the gradual and sporadic character of the encroachment of Christian symbolism on coins in the early years of the fourth century of our era. A third is the intimate relation of the inscription to the badge; the earliest inscriptions virtually say 'this is the badge of so-and-so.' We may hope that in a second edition the author will develop more fully, with respect to mediaeval and Renaissance coins, the principles which he has established from his study of Greek coins. It is only on details of very minor importance that we find ourselves in disagreement with him. Thus he instances an inscription on a coin of Romanus IV as the oldest clear example of a metrical inscription on coins (apart from the EXPECTATE VENI of our British Carausius). But the inscription which he quotes from a coin of Constantine Monomachus seems to us to be meant for a halting iambic trimeter; and it is possible that the inscription on a coin of Metapontum, struck as far back as the fifth century B.C., is metrical. These early lisps in numbers find an interesting parallel in the half-metrical inscriptions on one or two of Pisanello's medals. In conclusion, we may give a word of praise to the collocation plates, in which not a few of the most beautiful products of the die-engraver's art find a place, and to the careful index.

G. F. H.

ENGLISH FURNITURE. By Frederick S. Robinson. Methuen & Co. 25s. net.

THIS is a well-written, well-arranged book treating of English furniture up to the beginning of the nineteenth century. It shows wide though somewhat loose reading, and a great knowledge of actual pieces of fine furniture. The selection of the samples chosen for illustration is most admirable; the letterpress, on the other hand, is too inaccurate to escape censure, yet too good to be simply damned with faint praise.



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Mr. Robinson tells us at the outset that he is writing, not for the 'speculative antiquary,' but for the collector and 'those who are not already experienced in the study of English furniture'—a handbook, in short; and an up-to-date and trustworthy work of the kind is badly wanted. No exception is therefore to be taken to Mr. Robinson's book on the score that it is very largely a compilation from different sources, for that is the very essence of such an endeavour. The faults are rather that he strays (the word is used advisedly) into the scientific; that his statements and dates are too often inaccurate, and that he has an unfortunate knack of giving special emphasis to his repetitions of the mistakes of others.

To take the last first, it would seem that he has followed Mr. Fred. Roe somewhat closely in the earlier periods, and, on pages 15 and 16, has repeated his blunders regarding the 'credence' and the 'armoire' already pointed out in these pages. In writing of the eighteenth century he has been quite as unfortunate. He mentions Miss Constance Simon's book, but has evidently not read it, or he would not repeat the statement—true only till its publication—that 'we know nothing of Chippendale.' The respective dates of the books by the Society of Upholsterers and Ince and Mayhew are now known, the one to a few months, the other to a year or two, yet he copies the old error for the one, and gives a quite impossible date (1770) for the other. Nor does he always copy with precision. Several slips occur even in his list of authorities. Hepplewhite's book is not a 'quarto,' and it is in the second edition of the 'Cabinet Maker's London Book of Prices' that his name appears in conjunction with Shearer's. Mr. Robinson also mentions 'Designs for Furniture, undated, eighty-four large folio plates,' as one of Sheraton's publications. This, we afterwards read, was the first furniture book published by this designer. I wish the author had been good enough to mention where it might be seen. With my present knowledge of the subject, I confess that I suspect him of having studied lists instead of books, and of mixing up the undated Leipzig *quarto* reprint (of *ninety-three* plates) with the reprints of the 'Encyclopædia of Furniture,' in which the plates are dated. 'The Chippendale Period in English Furniture' (which he has largely used) does *not* treat of 'the whole period of the eighteenth century.' Miss Simon's book was not published by Lawrence and Bullen; and certain articles in THE BURLINGTON and elsewhere were not written by R. Scott Clouston. Even in minor particulars, a book which aspires to be a handbook should be exact, especially when, as in these instances, verification is easy.

What seems to me to be the worst error, beside which all others sink into insignificance, is the statement that English furniture design of the

seventeenth century continued unbroken till the middle of the eighteenth. To deal seriously with this extraordinary contention would take up more space than it deserves, and it will probably be enough to say that Mr. Robinson draws his conclusions entirely from Hogarth's pictures. Even in our present go-ahead days we do not look for the latest phase of furniture design in artists' studios.

It is pleasant to turn from such things as these to the part of the book dealing with Robert Adam. Mr. Robinson certainly confuses William Adam, who died in 1822, with his father who died in 1748, and states it as a fact that 'shell' inlay preceded the 'fan' form; but, despite a few such mistakes and lapses of memory, we are impressed by the evidences of original research. Here he has not taken either his facts or his opinions at second hand, and has evidently made a fairly careful study of the drawings in the Soane Museum. What he says of lyre-back chairs (page 257) is specially worthy of attention. The same conclusions have been come to by others, but, so far as I am aware, have never before been put into print.

'English Furniture' is so good that it might easily have been much better; in fact, I am inclined to sum it up in the words its author applies to another publication on the same subject: 'This book, if it had been properly edited, would be invaluable.'

R. S. C.

HOW TO IDENTIFY OLD CHINESE PORCELAIN. By Mrs. Willoughby-Hodgson. London: Methuen & Co., 1905. Post 8vo. pp. xii + 178, with 40 illustrations. 6s.

THE publication of cheap handbooks fosters the spread of cheap knowledge. Whether this end is desirable or not must remain a debatable point. One cannot deny that the assistance of a clear and reliable epitome facilitates greatly the study of the subject; but such a work should be the outcome of the researches and attainments of a whole life, and not an indiscriminating compilation of text-books often imperfectly mastered, a class of literary productions of which one feels involuntarily reminded by a cursory examination of the small volume under our notice. 'How to Identify Old Chinese Porcelain,' is an ambitious title not altogether justified by the sum of information to be derived from the perusal of the book. It is true that its avowed purpose is not so much to assist an experienced collector in the delicate task of determining the period and locality of manufacture of a puzzling specimen, as to enlighten the unwary possessor of some odd pieces of old oriental china as to the possible value of the treasures in his hands. It speaks of alluring possibilities, of wondrous bargains not unlikely to be met with. It relates the fact of a plain white and blue jar, originally bought for a few shillings, having lately



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been sold for over five thousand pounds. Finally, we are made to understand that, when provided with the knowledge contained in these pages, no one need henceforth despair of discovering in grandmother's china cupboard one or two of those precious pieces which at their appearance in the auction room do not let the hammer fall before the bid has reached four figures.

A brief synopsis of the changes in the manufacture of Chinese porcelain during the past centuries, a description of the chief types of the ware, and a selection of marks and symbols extracted from the standard works form the foundations of the book. We notice, however, that no discrimination is made between what may be taken as established fact and what rests only on speculation. The latest discoveries of our learned sinologists and the long exploded views of the early writers are promiscuously intermixed and recorded with an equal amount of blind confidence in their accuracy. In the chapter: 'How to distinguish between English and Chinese underglaze blue,' we have the author's original contribution to the subject. Credit is claimed for its supplying a mass of useful observations presented in such a simple and practical manner that the meaning can be grasped by a mere tyro. The whole of it may be seriously accepted by a tyro; but anyone acquainted, however slightly, with the nature and external aspect of Chinese porcelain, will certainly be moved to smile by the artlessness of the strange statements, from which we may quote the following: 'The English body was fired, then glazed and refired. The Chinese fired body and glaze together; consequently, *it is not possible to see through the glaze of Chinese porcelain.*' This is but one of many assertions equally guiltless of any pretension to technical knowledge to which we are treated in the course of this chapter. Such passages should give the measure of the writer's authority in the discussion of ceramic questions.

ITALIAN MEDALS. By Cornelius Von Fabriczy.  
Translated by Mrs. Gustavus W. Hamilton.  
Duckworth. 10s. 6d. net.

THE aesthetic aspect of the art of renaissance Italy is always in danger of being overwhelmed by the historical and critical problems which its study must inevitably suggest, and nowhere is this danger more apparent than in the case of the art of the medallist. Not only does the study of Italian medals imply the study of Italian history, but the anonymous or doubtful authorship of many of the finest examples tends to divert the mind from contemplating their beauty. The book before us, however, contrives to hold the balance between these conflicting claims with singular fairness. While giving an excellent summary of recent research into the origin of all the considerable Italian medallists of the first and second ranks, it does not fail to accord proper prominence to

Pisanello, the greatest of them all, and to pick out from the host of other able workers men like the anonymous 'Eagle' medallist whose art, if it does not rise to the supreme level of the *Malatesta Novello* or *Cecilia Gonzaga*, is still far above the heads of the men whose names are familiar to all collectors. The letterpress is illustrated by forty-one plates, all of them good, whereby the book is made as cheap and attractive as it is generally sound and useful. The illustrations, indeed, serve as an object lesson which is badly needed in these days, when we see the art of the medallist fallen not only from the lofty standard with which it set out, but even from the far meaner accomplishment of the Medicean and papal courts in the sixteenth century.

THE VASARI SOCIETY. First Portfolio. G. F. Hill, 10 Kensington Mansions, S.W.

THOUGH younger than the Arundel Club, the Vasari Society, which has for its object the reproduction of drawings by the old masters, has made a good start, and those who have become members will have no reason to regret the expenditure of their guinea subscription. The need for such a society is indicated by the fact that though it is not more than a few months old it already has some 400 subscribers. The first part of the annual instalment contains twenty admirable reproductions in collotype, while ten or twelve more drawings are promised in the spring. In addition to drawings by Leonardo, the school of Pisanello, Raphael, Titian, the collection includes a fine portrait head by Lucas Van Leyden and examples of the three Holbeins. Lack of space prevents us at the moment from criticizing the drawings in further detail, but we may suggest, in connexion with Mr. Peartree's interesting theory as to the personages represented in the portrait group by Hans Holbein the younger, that the two boys whom he cannot identify bear a striking resemblance to Charles Brandon and Henry Brandon as represented in the well-known miniatures at Windsor.

### MISCELLANEOUS

THE HIGH ROAD OF EMPIRE. By A. H. Hallam Murray. John Murray. 21s. net.

BURMA. By R. Talbot Kelly. Black, 20s., net.

THESE two books, dealing respectively with India and with Burma, are excellent specimens of their class, though entirely different in character. The first is the work of a scholar interested in history, in religion, in architecture, and in life, who has a talent for drawing. The second is the work of a professional painter, with considerable powers of observation, who can write pleasantly. Mr. Hallam Murray's book might thus almost be described as an illustrated handbook to India, so wide is the ground which he covers, and so complete his information. His drawings are perhaps sound rather than brilliant, but they show no



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lack of accomplishment and are admirably reproduced. Mr. Kelly says but little of Burmese history and architecture, but he has wandered away from the beaten track, and draws the jungle as well as he draws pagodas, rendering without harshness the difficult greens of tropical foliage and the blaze of tropical sunlight. The reproductions suffer from being printed on a very shiny paper, and the publishers might well take a hint in this respect from Mr. Murray's tasteful volume.

EMMA, LADY HAMILTON. A Biographical Essay. With a Catalogue of her published Portraits. By J. T. Herbert Bailly. W. G. Menzies. 10s. 6d. net.

LADY Hamilton would seem to be the fashion since she has been honoured by the almost simultaneous appearance of two handsome biographies. Of all the world's beauties she is one of the few whose beauty is more than a legend, and whose legend, like that of Helen of Troy, is hard to interpret. The author of the volume before us may thus be fairly congratulated upon having compiled a most interesting and sensible study of a difficult human problem. Now and then perhaps the colour is a trifle too dramatic, as when Sir William Hamilton is mentioned as sitting in the cabin of the 'Vanguard' 'with a revolver in each hand, vowing that he would blow his brains out rather than drown,' but on the whole the work is distinctly well written. The references to Beckford throughout as Vathek Beckford, without inverted commas, might lead to misconception, but we have noticed no other slips. The illustrations are numerous and well chosen, and the miniature by Samuel Shelley, which was noticed in THE BURLINGTON MAGAZINE for last December, makes an attractive frontispiece in colour. The volume is concluded by a list of engraved portraits, and is handsomely printed and produced.

CATALOGUE OF EARLY PRINTED AND OTHER INTERESTING BOOKS, MANUSCRIPTS AND FINE BINDINGS OFFERED FOR SALE BY J. AND J. LEIGHTON. London, 1905.

OUR English dealers in books do not, it is clear, mean to be outstripped by their foreign competitors. For some time past Mr. Wilfrid Voynich has been issuing catalogues of early printed books remarkable for scholarly research and extreme accuracy; and now we have from Messrs. Leighton a volume of 1,738 pages containing descriptions of 6,209 manuscripts and printed books, with 1,357 photo-process illustrations generally of the size of the originals, but where this was not possible, with a note of the dimensions. These reproduce illuminated manuscripts and rare cuts, devices of printers' and publishers' ornamental initials, and more than eighty fine bindings. We learn with great pleasure that a supplement is in preparation with an index to the whole. This will make the volume a most valuable work of reference. W. H. J. W.

## BOOKS RECEIVED

- THE APPRECIATION OF PICTURES. By Russell Sturgis. B. T. Batsford. 7s. 6d. net.
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- THE ART OF THE NATIONAL GALLERY. By J. de Wolf Addison. Bell & Sons. 6s. net.
- THE COLLECTORS' ANNUAL, 1905. Compiled by Geo. E. East. Elliot & Stock. 7s. 6d. net.
- PRE-RAPHAELITISM AND THE PRE-RAPHAELITE BROTHERHOOD. Vols. I. and II. By W. Holman Hunt. Macmillan & Co. 42s. net.
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- STATISTICS OF PUBLIC EDUCATION IN ENGLAND AND WALES, 1903-4-5. Board of Education. Printed for His Majesty's Stationery Office, by Wyman & Sons.
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## MAGAZINES RECEIVED

Revue de l'Art Chrétien (Lille). Le Correspondant (Paris). The Craftsman (New York and Syracuse). L'Art (Paris). Die Kunst (Munich). L'Arte (Rome). Onze Kunst (Amsterdam). La Rassegna Nazionale (Florence). Gazette des Beaux-Arts (Paris). La Chronique des Arts et de la Curiosité (Paris). Revue Internationale des Falsifications (Paris). Rassegna D'Arte Sienese (No. 2) (Siena). The Magazine of Fine Arts (Nos. 1 and 2). The Fortnightly Review. The Nineteenth Century and After. The Monthly Review. The Contemporary Review. The National Review. The Independent Review. The Rapid Review. The Review of Reviews.

## CATALOGUES, PRINTS, ETC.

- ZUR DEUTUNG DES BEGRIFFES NATURWHRHEIT IN DER BILDENDEN KUNST. Lecture by A. Folles. C. Troemers. Freiburg. 3 mks.
- COLLECTION OF HERR J. T. HOFF-TER-HEIDE. (Catalogue). Casino Auction Rooms, New York.
- JAPANESE WORKS OF ART EXHIBITED AT LIÈGE EXHIBITION, 1905. (Catalogue of Sale.) Robinson & Fisher.
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## JAPANESE ART

- The Reproductions of the exhibits in the Fine Art building of the fifth National Industrial Exhibition, Osaka, 1904. (11×15) London (Quaritch), 2 gns. 334 phototype plates.  
 The illustrated Catalogue of Japanese Fine Arts exhibited in the Louisiana Purchase Exposition, St. Louis, 1904. (11×15) London (Quaritch), 15s. Phototype plates.  
 BROCKHAUS (E.). Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst. (11×8) Leipzig (Brockhaus). Illustrated.

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## REPRINTS AND NEW EDITIONS

- WILLIAMSON (G. C.). Richard Cosway, R.A. (9×6) London (Bell), 10s. 6d. net.  
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 TOMLIN (A.). Jean François Millet and the Barbizon School. (9×6) London (Bell), 3s. 6d.  
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 BODK (W.). Die italienische Plastik. 4th edition. (15×11) Berlin (Reimer, for the Royal Museum), 10 m.

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OME time ago a new museum, called, after its founder, the 'Leopold Hösch - Museum,' was opened at Düren, the work of the architect, Prof. Frentzen, of Aix-la-Chapelle. Düren is a small manufacturing town on the railway between Cologne and Herbesthal (Brussels and Paris). The opening show was a loan exhibition of paintings belonging to private collectors in the town. At Halle on the Saale the firm of Reinhold Steckner celebrated the fiftieth anniversary of its existence by presenting £5,000 to the museum of that place. One half of the sum is to be expended upon rebuilding further portions of the old Moritz-borg, in which the museum is housed, and which work is progressing under the supervision of the architect Rehorst; the other half is to be spent on new acquisitions.

The Dresden Gallery received as a gift from Mr. Cichorius a large painting by A. Ludwig Richter. Mr. Cichorius' collection of the works of Saxon masters who have lived from about 1820—1860 is highly esteemed by the few who have been able to examine it. It is especially strong in drawings. The present picture is a landscape, and the last work Richter painted. At this period of his life the artist had lost to a considerable degree the freshness of his earlier days, and strove after a somewhat effete ideal of delicacy. He improved upon nature in the direction of charm and loveliness, which resulted in lowering his standard to that of the 'pretty-pretty.' Notwithstanding, the picture is, for historical reasons, a welcome addition to the gallery, which now owns work representing all the different stages of this important Dresden master's art.

The Society for the Support of the Munich Museums (reference to which was made in the March issue of THE BURLINGTON MAGAZINE) has purchased a replica of the statue of a youth, called sometimes Narcissus, sometimes Adonis, and considered to belong to the Polycleitan School. The statue was bought in England and is now exhibited in the Glyptothek at Munich. The same establishment has recently acquired a beautiful sarcophagus relief, a young wanderer resting upon a rock with his dog, dating from the end of the fifth century, and a female marble head by the Munich sculptor, Adolf Hildebrand.

In spite of the great number of art exhibitions held all over Germany during every year, there is

still at least one set of people who clamour for more; I refer to the artists of minor talent, who look upon such shows as the only, or at least the best, place to find purchasers for their yearly output. They have fought against all attempts which connoisseurs and artists of the best standing have been making for some time past to restrict the number of shows, and especially reduce the number of works exhibited each time. Their plea is that this spoils their chances of sales. Their first success was the increase of national and local exhibitions in lieu of the international ones which once upon a time were customary. The less foreign work is accepted the more wall space there will be for 'local talent' to spread itself. Whether the artistic standard of an exhibition is lowered thereby does not concern them. They have just scored another success at Berlin, by pushing through a new regulation which admits of an appeal from the ruling of the jury. This regulation is as new as it is unhappy. Work which the original jury has ruled out may be submitted to a revisionary jury. If it is ruled out there too, no doubt the dissatisfied will clamour for a *second* revisionary jury, and so on. One cannot imagine that the new departure will prove a success. It would have been better to dispense with juries altogether. As long as a certain standard of quality is set up as the criterion according to which work is to be accepted or rejected, the simplest logic allows of one jury only.

Among the many interesting sales which have taken place recently, that of the Merckens collection at Cologne deserves notice. It contained numerous Roman antiquities which have been found so plentifully during the past ten or twenty years at Cologne, during which time that town assumed its modern aspect, and the last traces of its mediaeval walls and still older fortifications were removed. The glass objects and the bronzes fetched very good prices. Besides German institutions, French, Belgian, Dutch, and even one Spanish museum were represented. H.W.S.

#### ART IN AMERICA

WE much regret that we are compelled to go to press before the American correspondence has come to hand. The next number of the magazine will contain, in addition to other American matter; an illustrated account of some important recent acquisitions of the Metropolitan Museum of New York.









J. M. W. Turner Photo

*The Letter*

*By Vermeer of Delft, in the possession of Messrs. Sully & Co.*



## DRAMATIC PORTRAITURE

BY CLAUDE PHILLIPS



ONE of the favourite grounds of attack against modern art is its extravagance, the visible effort which it betrays to strike out new paths and make new effects for the sake of mere novelty—for the sake of differing from one's predecessor and one's neighbour—and not in response to inspiration or to impulsion from within. Whether there be sufficient justification for this reproach as regards painting generally is a question so vast and far-reaching that I shrink from even attempting to discuss it on the present occasion. Looking to portraiture alone, in so far as it may be separated from the other branches of painting upon which it borders, and on occasion inevitably infringes, I strongly incline to accuse modern artists of an extraordinary timidity, an extraordinary want of initiative, a lack of the power or the will to penetrate below the mere surface of things. True, all the secrets of the modern palette, all the inventions of modern technique, are lavished upon the portrait, which is, in England above all, the *gagne pain* of the artist. He is prodigal enough of his accumulated treasure as regards the invention of a mere attitude, as regards mere technical composition, the dexterous and eye-tickling realization of what he has imagined—if the word be not too lofty for that which suffers above all from a plentiful lack of imagination. But, save in exceptional instances, he shrinks from contact with the inner man, the soul or essence of the human being whom, too seldom as a labour of love, too often with the mere skilled labour of the more or less accomplished craftsman, he sets himself to portray. If 'the proper study of mankind is man,' then should the portrait-painter, above all, prepare for his task by the close and sympathetic study of soul no less than body, or rather of both, as one

and indissoluble. Should not a task so great—and there is none greater, nobler, loftier in art—be approached with all the passion of human sympathy, with a certain awe, even, as may well invade him who stands face to face with the eternal mystery, and dares to re-create the created, or, if you will, to unveil some of the mystery that lies before the world half unfolded, yet may not be read without the interposed vision and guidance of a seer and teacher? Some great masters, even in these modern times, when disinclination grows and grows to face a task so exacting and so noble, have in this sense recognized the greatness of the effort that must be made when they attempt from the higher standpoint the portrayal of their fellow-man; and when they have done so they have produced masterpieces that are not so much artistic reflections of the mere human envelope as interpretations, summings up of the many and various appearances, the many moods that go to make up the man. Such great masters of modern days are, among the French, David and Ingres; with ourselves Watts, and in some happy moments of inspiration Millais; among the Germans, Lenbach, whom, severely as we may condemn the artificialities of his technique, we must perforce recognize as a portraitist who has presented great men in great moments of the inner life. Such a master, too, does Whistler show himself to be in those unforgettable masterpieces, to which he never cared to give fellows, the *Carlyle* and the *Portrait of the Artist's Mother*. But the average portrait-painter, whatever be the measure of his technical accomplishment, is oppressed by a sense of routine, by an indefinable *ennui*—and a shyness, too, as regards the human being with whom thus fortuitously, and often as a mere matter of business, he is brought into contact.

At the highest he but seeks to make a



## *Dramatic Portraiture*

picture that shall show him master of his craft, please the sitter and the sitter's more exacting kin, and fight successfully with its own class and its surroundings on the walls of the Salons or the Academy. What time indeed has the fashionable portrait-painter for psychology, or anything more than the rudimentary and distant acquaintance that unwritten law prescribes as the sufficient and proper relation between the portrayer and the portrayed? Commanding genius even in these circumstances, and without rendering any account to itself of that which it does, will illuminate with the intuition which belongs to it alone the very depths of the human individuality, unaware seemingly that it is going beyond the mere transcription of fact. But the tendency of the modern is all in the direction of superficiality and perfunctoriness, of timidity and excessive discretion, of an acceptance of one mood—that which the sitter may deliberately choose to present, or the painter indifferently choose to accept—as the whole man, as all that it is the portrait-painter's business to convey. To a certain extent—unless the portrait-painter be great enough to stand above the unwritten law in such respects—modern etiquette, modern conventionality, the modern tendency 'not to insist but to pass on,' prescribe to the artist some such mental attitude, some actual procedure, as are here indicated. A strongly defined personality that has preserved its edges from being rubbed into conventional smoothness by the friction of everyday life: what could be more unfashionable? or, as those whom Nature has herself rubbed smooth and featureless might put it, what could be more 'provincial'? Would it not be deemed that most terrible of sins, a want of good taste, to evoke such a personality unmistakably on the canvas? Unless, indeed, the subject be an actor or a politician, in which cases the personality would, as likely as not, be an assumed one, or, at any rate,

one essentially modified by perpetual re-presentation.

The most brilliant, various, and generally accomplished of modern portraitists, Mr. J. S. Sargent, has hardly ever, it is true, aimed at either the intimate and psychological or the truly dramatic portraiture which I am endeavouring to define. He has sought rather—not imitatively, but in the spirit of a true modern—to realize in his portraiture grace, alertness, vivacity, the particular moment of energy, the suggestion of life screwed up to its highest physical point; he holds humanity at arm's length and will know nothing of its inner and subtler workings—nothing, at any rate, beyond that which the physical aspect, the physical individuality, suggests and accentuates. But when he, in this sense, and with these objects in view, has been most inventive, most daring, either in innovation, or in renewal of a formula and standpoint familiar enough in the art of the eighteenth century—when he has been, if not most dramatic and interpretative, at any rate most momentary and vivacious, then has he met with the strongest opposition from the public, and even from the critics. As I have already pointed out, the tendency of to-day is, especially among ourselves, to regard the full revelation of a personality, unless it be a public and artificial one, as an indiscretion. And not only this, but to let the natural vivacity of youth and beauty, the natural emphasis of physical and mental strength, have full play in portraiture, to depart from the complete quiescence and passivity of attitude which is with the rarest exceptions adhered to as natural and proper—this excites, as a rule, a genuine repulsion, and is held to be 'in questionable taste.' And yet Mr. Sargent, in his *Mrs. Hugh Hammersley*, for instance, or his *Duchess of Sutherland*, or his *Mrs. George Batten*, has not approached in daring the *Viscountess Crosbie* of Sir Joshua Reynolds—that enchantress who flits across the



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canvas, and can give the onlooker but a few moments of her enchantment; or the *Lady Jane Halliday*, whom the master shows wind-tossed on the heath, that she may but captivate the more surely; or the irresistible *Madame Baccelli* of Gainsborough. We shall see how one or two modern masters, portraying their nearest and dearest, have with the most striking and poignant effect broken through the unwritten law enforced by a timid, passionless conventionality: but what they have thus achieved belongs to another branch of our subject, and will be better understood a little later on.

The discussion of portraiture in art need not for our present purposes go further back than the fifteenth century. If we study the portraits of a Jan van Eyck, a Roger van der Weyden, a Fouquet, or a Memlinc, on the one hand, and on the other those of a Ghirlandajo, a Perugino, an Antonello da Messina, or a Giovanni Bellini, we find the same paramount desire, on the part of the portrayed as on that of the portrayer, for a truth so absolute and trenchant that it shall convince both contemporaries and posterity. For both North and South the rule, or rather the natural assumption, would, judging by results, appear to have been:

‘Speak of me as I am; nothing extenuate,  
Nor set down aught in malice.’

In that wonderful period of full bloom in the life of humanity, the sixteenth century, the greater complications and the diminishing naïveté of life introduced into portraiture, as into art generally, fresh considerations. Still it was the truth that was sought for; but a truth larger, more comprehensive, and also more fascinating, than that of the ardent realism, loving yet unrelenting, which marked the preceding age. And it was a truth, too, that must make round the human being portrayed an atmosphere of its own, and invisibly, indefinitely, yet none the less surely, give the note

of a dramatic contact—akin to that of life itself—with the time, the place, the events, the race to which that being belonged. And there were phases of portraiture in which the sitter, whether consciously or unconsciously, gave himself wholly or partially to the spectator, seeking the sympathy of his fellow-man for some tragic passion of youth, some corroding sorrow, or for joy in light and life and beauty tempered by some vague apprehension of the future, tearing at the heart-strings—whether of age, death, or renouncement.

This is, perhaps, the noblest and most appealing of all the modes of true portraiture. In it Giorgione, Titian, Palma, Lotto, Moretto and Moroni have immortalized their sitters and themselves: revealing, in the glow of artistic and human passion that transfigures but does not distort, the very life and soul of these on their lips and in their eyes; and in the revelation lifting the veil, too, from all that is finest and most penetrating in their own genius. Take, as instances, the *Antonio Broccardo* of Giorgione at Budapesth, or his *Portrait of a Young Man* at Berlin; take as more advanced developments of the same phase of thought and feeling, of the same spiritual enhanced and concentrated by artistic vision, the young monk in Titian’s *Concert* at the Pitti (by some still ascribed to Giorgione), or *Le Jeune Homme au Gant* of the same master in the Louvre. To him who interrogates them in the right spirit these pictures reveal the personages represented in the most intense individuality—of mental character and physical temperament in one—at that wonderful moment of full-blown youth merging into manhood, when ardour insatiable yearns to embrace all that the world holds of passion and exquisiteness, yet, overshadowed by foreboding already, recoils a little on the verge of realms unknown. How much here belongs to the time; how much to the individual and the



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type to which he belongs ; how much to the evocative and transfiguring genius of the artist, it is impossible to say. Only the art of Venice and the Venetian territory at this particular moment of the Renaissance in its early prime has produced portraiture of this rare and vibrant sensitiveness, of this indefinably pathetic beauty in the interpretation of man. This portraiture is but vaguely, if at all, suggested by or reflected in the Italian literature of the corresponding period : it is to our own Elizabethan dramatists—to Shakespeare above all—that we must look for a presentment similarly illumined by divination and sympathy of the all-embracing ardours and the tragic fortunes of youth.

This the Venetian does painting his brother. But the Florentine—and the later Umbrian, too, bred up in the shadow of his influence—gives a calmer picture of his fellow-man, in which the dry light of the intellect predominates over, and keeps in check or in suspense, the passions. Not without a certain note of challenge and suspicion are the Florentine portraits of the earlier Cinquecento. One feels that the sitters do not give themselves unreservedly to the painter, and that he but half reveals them to the spectator. There is in contemporary Venetian art nothing akin to the splendid self-assertive insolence, combined with an absolute and deliberate reticence, which marks the haughty patricians of Florence as portrayed by Bronzino. And Raphael himself, last and greatest of Umbro-Florentines, when he sets himself to portray his fellow-man, loses or puts aside his suavity, and keeps but his Olympian calm, exercising to the full, yet without loss of breadth or grandeur of vision, a keen penetrating power of analysis that makes of his finest portraits tremendous revelations of personality. It can hardly be necessary in support of this view to call attention to the early *Angelo Doni* and *Maddalena Doni*, and the much later

*Tommaso Inghirami* (though probably only the fine copy of a finer original) in the Pitti ; to the lusty, headstrong, passionate *Julius II*, which, as a creation at any rate, is Raphael's very own ; or to the physically repellent, the mentally disquieting and perplexing *Leo X*, one of the most surprising interpretations of character, as well as one of the greatest pictorial masterpieces, to be found in the whole range of portraiture.

The seventeenth century has its own ideals of material splendour and imposing majesty which too often exclude any approach to intimacy between the sitter and the spectator. The aspect of the human being to be put *en évidence* by the painter is in so many instances that of official pomp and dignity, of aristocratic *grandezza*, or of material well-being and jollity. The robust and magnificent portraits of Rubens reveal no effort on the part of the master to unveil secret depths of idiosyncrasy, and but rarely the desire to give dramatic presentment of the human being, whether the inner drama of the soul be in question or the outer drama of definite incident. Van Dyck, save in exceptional cases—as in that often-repeated portrait of the sour and suspicious Isabella Clara Eugenia, regent of the Netherlands, which is a veritable tearing of the veil from corrosion of soul—prefers to impart to his sitters, over and above their own vaguely indicated personality, a measure of his own splendour tempered by refinement, a measure of his own attractive melancholy. Rembrandt is wholly outside this attempted definition of the seventeenth century. If he can be openly and obviously dramatic in one or two portrait-groups, to be mentioned subsequently, his drama in the wide range of his portraiture is mainly that of the soul : of his own being in infinitely pathetic development from serious youth, through lusty manhood, to a maturity and old age ennobled by suffering and lifted by



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breadth and keenness of vision into sublimity—of the being of others seen through the uncompromising realism of outer presentment, in the spiritualized atmosphere that is his own creation. Velazquez, when exceptionally he breaks away from the detachment, the severe objectivity which temperament and standpoint not less than official etiquette impose, can with the most incisive effect give grim tragi-comedy or ironic farce—as in the famous series of dwarfs and buffoons at the Prado—or suggest beneath outward calm ardours of temperament and smouldering passion, as in the *Femme à l'Éventail* of Hertford House and the *Spanish Gentleman Unknown* of Apsley House. But in Lebrun and Mignard, in Rigaud and Largillière, in Lely and Kneller, we find more and more a dead wall interposed between the onlooker and the true human being who may be hiding beneath the personage represented with so much pomp and artifice. In portraying a man at this period the effort is, above all, to give his place in the world, his dignity, his official and artificial as distinguished from his human self. In portraying a woman it is her own chief art—*l'art de plaire*—that the painter strives for, and not only woman's will in such matters—working then much as it does now—but the conventions, the very atmosphere of the period, impose this point of view upon her portraitist. And when the seventeenth merges into the eighteenth century, it is—especially in France—the *désir de plaire* that sparkles and twinkles in the portraits of both man and woman—that animates and engrosses the painter even more absolutely than it does his sitters. That this is the case with such brilliant craftsmen as Carle Van Loo, Nattier, Tocqué, Drouais, and their kind needs no proof. But even the greatest French portraitist of that age, Latour, however keenly he might interpret the true idiosyncrasies of his sitters—and he prided himself especially on his penetra-

tion in such matters—must needs make them shine and smile *quand même* with the unflagging brilliancy which was his ideal. The main effort of all the brilliant time was *briller pour plaire—plaire pour briller*; and even with this admirable master charm had precedence of character, or exerted its supremacy to modify character in its own sense. For the greatest, the most magically interpretative, as well as the most decorative, portraiture of the eighteenth century one must turn to the sculptor Houdon, the unrivalled portraitist of D'Alembert, Diderot, Voltaire, Rousseau, Buffon, Franklin, Cagliostro, Mirabeau, Lafayette, and many other famous personages, social, political, and literary, of the court and the Revolution.

Exuberance of life and outward character rather than subtlety in psychical analysis mark the portraits of Hogarth. Vitality, unflagging vivacity and charm, and not dramatic force or divination, are the main-springs of Gainsborough's incomparably fascinating art. But Sir Joshua Reynolds, who in his portraits of women and children is as wholly possessed with the *désir de plaire et de faire plaire* as any Frenchman of his time, often strikes in his male portraits the stirring note of drama—not only obvious and positive, as in the *Admiral Keppel* and the *Lord Heathfield*, but subjective and psychical, as in the *Dr. Johnson* and the *John Hunter*—to cite two only among many well-known examples of the artist in this phase.

Then the Revolution intervenes, and, not in France alone, there is an absolute upsetting, often an absolute reversal, of ideals of aspiration and achievement. Still the periods of the Revolution, the First Empire, and the Restoration can show in France some portraitists of the first rank, among whom Louis David stands out pre-eminent. It is as if he breathed more freely when for a time he escaped from the self-imposed trammels of his rigid Gracco-



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Roman art, and without *parti pris* was able to face humanity. As a portrait-group on a large scale, in which the dramatic intention is subordinated to, but not obliterated by, the faithful presentment of the individual, his *Sacre de l'Impératrice Joséphine* knows no equal, save the frescoes of Domenico Ghirlandajo in the choir of S. Maria Novella; while for incisive force and summing up of character his *Pius VII*, in its several distinct versions, has hardly been surpassed. As to one famous work of his great successor, Ingres, a word will be said a little later on.

I have already touched upon the position of modern art with regard to portraiture, and pointed to the pre-eminence of a few great men whose work is the striking exception that proves the rule. I need not further emphasize my contention as to the singular diminution of audacity and initiative, of dramatic intention and penetrative power, to be noted in the portraitist proper as the nineteenth century, otherwise so audacious in the brushing away of conventions and the facing of truth, passes from its beginning to its close. This side of the subject is too vast and complicated for further development within the limits of a magazine article.

My desire is now to call attention to a particular phase of dramatic portraiture which from its very nature has at all times and in all schools been rare, but which in this age of self-consciousness, of general timidity and perfunctoriness in the conception of the portrait, is rarer than ever. I refer to that order of dramatic portraiture which in depicting a definite incident or a definite phase of feeling—uniting or dividing two human beings, or, as the case may be, evoking the passion that from the human being portrayed goes out to another invisible—combines the expression of permanent idiosyncrasy which makes the true portrait with the expression of the definite soul-drama or the definite

phase of intensified passion which holds together these human beings in strictest union or in the close grapple of mental combat that is its antithesis. From this very special and restricted group I would banish once for all certain famous and admirable stage-dramatic portraits—such as the *Mrs. Siddons as the Tragic Muse* and the *Garrick between Tragedy and Comedy* of Sir Joshua Reynolds, the *Sophie Arnould as Iphigénie* of the sculptor Houdon, the *Rachel as a Greek Heroine* of Gérôme, and the *Ellen Terry as Lady Macbeth* of Mr. J. S. Sargent—because in these and all portraits of the class to which they belong the stage personality obscures the human, the stage-tragedy necessarily arrests and supersedes that inner life of souls in intimate communion or in intimate antagonism which it is the peculiar province of these more truly dramatic portraits to present.

Let us take as our first example the famous *Jean Arnolphi and Jeanne de Chenany, his Wife*, by Jan van Eyck, now in the National Gallery.<sup>1</sup> To match the peculiar pathos, the quiet intensity of this representation in art, one must go back to the portrait-sculpture of the Roman tombs, and in particular to that noble group in the Vatican, in which husband and wife, hand in hand, soul to soul, go on, in a perfect union that none can now mar, to eternity. Here we have the one moment of rare and exquisite pathos, that, caught from the pair who so naïvely pose before him, Jan has allowed to pierce through the stern, splendid realism of his great life-work, so wholly different in spirit from that of the more lofty, the more imaginative, the more human Hubert.

In the hush produced by some emotion too deep and solemn for gesture or word the Tuscan merchant and his Flemish spouse stand motionless hand in hand. The features of the astute Italian whom elsewhere (Berlin Gallery) Jan van Eyck has presented so differently are suffused

<sup>1</sup> Plate I, page 305.





PORTRAITS OF AN OLD MAN AND HIS GRANDDAUGHTER, BY LORENZO GHIRLANDAJO; IN THE LOUVRE.  
FROM A PHOTOGRAPH BY A. F. MONTAGNA.



PORTRAITS OF GIOVANNI ARSJOFFINI AND HIS WIFE, BY JAN VAN EYCK; IN THE NATIONAL  
GALLERY. FROM A PHOTOGRAPH BY HANSTAFENGE.







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with a holy calm, a mystic inner rejoicing as for some great happiness vouchsafed. We may either read here thanksgiving for the supreme joy that the womb of the beloved spouse has been made fruitful, or, more simply, an act of mute worship for the harmony and intimate sympathy of the two in wedlock. The theory, accepted by many German critics, that we have here the betrothal of the pair is controverted by the costume and general aspect of the lady, as well as by the whole spirit of the picture. Such a betrothal is foreshadowed in the *Affianced Couple obtaining a Ring from St. Eligius*, by Jan's imitator, Petrus Christus (collection of Baron Oppenheim at Cologne), a dramatic portrait-piece which is just on the borderland between true portraiture and genre, and lacks the solemnity of Jan's great masterpiece.

The *Jean Arnolfini and his Wife* remains unique in Netherlandish art, both in conception and spirit, until we come to Rubens, who, in the *Portrait of the Artist with his First Wife, Isabella Brant* (Alte Pinakothek of Munich), gives to the world a picture less lofty in spirit, less intimate in emotion, than the Van Eyck, but yet singularly beautiful in the warmth and fullness with which it expresses the union, physical and moral, of two human beings still in the heyday of life and hope. And how much nobler in spirit is this family picture than the magnificent *Rubens with his Second Wife, Hélène Fourment* (formerly at Blenheim, and now in the collection of the late Baron Alphonse de Rothschild). In the one instance the true consort, not in voluptuous delight only, but in all the vicissitudes of life; in the other the freshness and fairness of unsullied flesh coveted and adored, the submission of youth and beauty paid for with pomp and splendour. Progression in the contrary sense is shown in two great portrait-pieces by Frans Hals. The earlier one, which is the more spontaneous,

the more genuinely inspired picture—*Frans Hals with his Second Wife, Lysbeth Reyniers* (Rijks Museum of Amsterdam)—betrays the lower love for the well-favoured young matron, and a somewhat gross revelling on the part of both in the material joys of life. In a considerably later piece, *The Family of the Painter* (collection of Colonel Warde, and recently reproduced by the Arundel Club), we see the master with this same wife, now the fast-ageing mother of children grown tall and vigorous. Here is the note of jollity still, but with it that of an increased gravity: the hand-grasp which here unites Hals to his Lysbeth means thanks for faithful service and the cares of life equally borne. But somehow the painter of unbridled vivacity and the exterior life does not succeed in wholly convincing the spectator of his more serious mood, or in securing the sympathy for which he makes so obvious a bid. Rembrandt has signally failed to give the *joie de vivre* which is of the very essence of Hals's art in the well-known *Portrait of the Artist and Saskia* in the Dresden Gallery, a group downright vulgar in the forced expression of mere material luxury and voluptuousness, and yet not truly joyful or vivacious. But he has taken his revenge in that beautiful late work, the so-called *Jewish Bride* of the Rijks Museum—really the portrait-group of a Dutch married couple—which in beauty and intimacy of sentiment recalls, though it does not quite equal, the Van Eyck.

Next, turning to Italy, we come to a work by Domenico Ghirlandajo,<sup>2</sup> a painter whose reserve and complete—perhaps too complete—possession of self have been too readily condemned as stolidity and coldness, though in the supremely fine *Death of St. Francis* of the SS. Trinita at Florence he has produced one of the most loftily and intimately pathetic works of the whole Quattrocento. This strange, and strangely beautiful, *Old Man and Boy*

<sup>2</sup> Plate I, page 305



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(No. 1322 in the Louvre) has no exact parallel in Italian, or, indeed, in any art. Like most of the exceptional portraits with which, not from the technical but the spiritual point of view, we are now dealing, it could only have been realized by an absolute and willing consent to self-revelation on the part of the sitters, by an entire sympathy, a true divination on the part of the painter. This ill-favoured old Florentine, terribly, irretrievably disfigured to boot by some insidious disease which he makes no attempt to disguise, lets his whole soul go out to the little boy—his grandchild, perhaps—who, oblivious or regardless of this repulsive affliction, stretches out his little arms to clasp the wrinkled neck, uplifting his face radiant with love and trust to the countenance, no longer grotesque or repulsive, but transfigured into beauty, that bends to meet it in this moment of perfect union. We may, nay, we must, read into the picture—for here the artist, usually so reticent, has left us no choice—the infinite bitterness, but also the infinite consolation that this life knows.

The dramatic portrait is much less the exception in the full Renaissance than it is in the fifteenth century. In Germany, and in northern art generally, portraiture of this class is at once symbolic and dramatic. Take as an instance the extraordinary portrait-group that Hans Burgkmair in his last years painted of himself and his wife (Imperial Gallery of Vienna).<sup>3</sup> That the Augsburg painter could on occasion be intensely dramatic, his famous chiaroscuro woodcut, *Death the Strangler*, gives the most ample proof. In this painting there is the usual conventional moralizing about death that pervades the art of German painters and engravers at this period; but there is much more than this. The loving husband, whose sad glance betrays his pity, has been cruel to be kind; his hard-featured elderly spouse is compelled to pose

stripped of headgear and adornments, and to show the ravages of time and care all untempered in the broad light of day. Traces of the struggle and the recoil from the truth thus cruelly thrust upon her are still to be seen in the unquiet features, and there is little need, indeed, of such further reminder as that which is afforded by the two skulls reflected, in lieu of human visages, in the mirror. For the woman, surely death has no pangs more bitter than this foreshadowing of corruption.

Even Holbein, the reserved, the objective, has given us in the *Sir Brian Tuke, Treasurer of Henry VIII* (Alte Pinakothek at Munich)—no doubt, at the express bidding of his sitter—a portrait of this type, though one that is far more symbolic than dramatic. Death with his scythe hovers at the back of the richly-robed official, and with intrusive finger points to the sands fast running out in the hour-glass placed before him. Here the soul-drama is wholly in the face of the man portrayed, which so wonderfully expresses bitterness overcome, the inevitable faced—acceptance of man's destiny—and yet no forced contempt for the ephemeral dignities and splendours of life.

In the Venetian portraiture of the Cinquecento, especially in the portraiture of men, drama, whether the outcome of temperament or of event, or of both, is ever latent. We are often enabled to divine the tragedy without the aid of gesture or symbolic adjunct, almost without the guidance of definite facial expression. But some of the likenesses of this time are deliberately and intentionally dramatic. There is in the Colonna Palace at Rome a portrait by Tintoret—styled simply *A Musician*, if I remember rightly—in which there is surely intended some self-revelation. A man of middle age, of an aspect sombrely, intensely passionate, though his hair is streaked already with grey, sits musing, with one hand on the keyboard

<sup>3</sup> Plate II, page 309.





Portrait of an Englishman, by Francesco Lotto, in the Etruscan Gallery, Rome.  
From a photograph by Anderson, Rome.



Portraits of the painter and his wife, by Hans Burgkmair, in the Imperial Gallery of Vienna. From a photograph by J. Loewy.













PORTRAITS OF MÈRE ANGÉLIQUE OF PORT ROYAL (CATHERINE-AGNES ARNAULD) AND SORUR CATHERINE DE  
 SAINTE-SUZANNE (CATHERINE-SUZANNE DE CHAMPAIGNE), BY PHILIPPE DE CHAMPAIGNE; IN THE LOUVRE.  
 FROM A PHOTOGRAPH BY HANFSTAENGL



PORTRAITS OF A MOTHER AND SON, BY EUGÈNE CARRIÈRE. FROM A PHOTOGRAPH BY  
 GOUPIL ET CIE, BY KIND PERMISSION OF *Les Arts*



of a harpsichord; behind him the sun goes down in stormy lurid glow on an agitated sea. Is it not as if the sitter and the painter intended to hint that here was some sorrow gnawing at the heart, dark and uncontrollable as the billows of the sea—a sorrow that even such music as ‘Drew iron tears down Pluto’s cheek’ could not assuage? Lorenzo Lotto, who is ever in a condition of intimate tremulous sympathy with his sitters, makes a still more direct appeal on behalf of the passionate pilgrim, his hero, in a famous portrait in the (now nationalized) Borghese collection at Rome.<sup>4</sup> A man splendidly clad, in the heyday of life and seemingly of strength, stands fronting the spectator, with one hand pressed hard to his side, the other crushing down roses—flowers, buds, and leaves—and leaving bare amidst their fairness a horrible little skull: infinitely touching is the appeal of these eyes that have no hope in them, but only mute revolt against unmerited fate—yet plead to man the brother for the sympathy that may soothe and console anguish of body or of mind. Portraits such as these seem a very cry of the soul, a relief to pent-up agony. The point has been reached that Torquato Tasso touches in the last scene of Goethe’s tragedy:

Nein, Alles ist dahin! nur Eines bleibt:  
Die Thräne hat uns die Natur verliehen,  
Den Schrei des Schmerzens wenn der Mann  
zuletzt  
Es nicht mehr trägt——

There would appear to be some strange indescribable relief to tragic passion in its portrayal thus. It is the equivalent of the tears that for one blessed moment drown the smouldering fire and fall like balm upon the wound that it has made.

The *Italian Nobleman*, by Moretto, No. 299 in the National Gallery, is another instance of a portrait dramatic in intention; but here the dignity and reserve of the painter get the upper hand, and we can but guess at the causes of the melancholy which

overclouds, even if it does not subjugate, splendid manhood. Titian’s marvellous *Charles V at the Battle of Mühlberg* (Prado Gallery) — the greatest portrait of the world’s greatest portrait-painter—is in a higher and more comprehensive sense dramatic; and that with no departure from the most absolute repose and reserve. Caesar, solitary in victory as in defeat, is raised so high above his fellow-man, that he can commune with God alone, and with Nature, which is but a manifestation of the Divine. Small, pale, fading already out of life, he is yet in his haughty composure, in his impenetrable reserve, as majestic as the half-divine Pharaoh, and more triumphant than Alexander himself.

As an example of seventeenth-century portraiture in this rare phase I have selected a celebrated piece in the Louvre by Philippe de Champaigne,<sup>5</sup> a painter who like Ghirlandajo has often, and not wholly without cause, been accused of coldness and excessive reserve, but who here under the stress of personal emotion has created a work unique in ardour of aspiration as in quiet intensity of pathos. The personages represented are the Mother Superior of Port Royal, Catherine-Agnès Arnauld, and the painter’s own daughter, Sister Catherine-Suzanne de Champaigne. The Sister had suffered during fourteen months from a malignant fever; and, when the doctors despaired, had been cured through the persistent and untiring prayer of the Mother Superior. Philippe de Champaigne, the accredited painter of Port Royal, in order to express his gratitude and to commemorate this wonder, painted, in 1662, the picture here reproduced. Himself he works a wonder here for which it is hard indeed to find a parallel in art. Of the two nuns represented we have the absolutely veracious—the wholly unflattered, portraits; yet the ardour of their devotion, the austere joy of their thanksgiving, transfigures the homeli-

<sup>4</sup> Plate II, page 309

<sup>5</sup> Plate III, page 312



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ness of their feature, and lights it from within with an unearthly radiance. Not this alone; but there is here indefinitely, yet none the less surely suggested, the Calvinistic severity of Jansenism, the rigid banishment of voluptuous ecstasy from the purified aspiration of faith, the inflexible renouncement of all that outwardly beautifies religion—of flowers, of art, of music, of all, indeed, that is not prayer and self-effacement.

We must on this occasion pass over the eighteenth century, from which—for reasons already sufficiently indicated—there is but little to glean for our present purposes. It has been seen that Louis David, who must count as a precursor and pioneer of nineteenth-century art, can when he comes close to humanity charge his portraits with an extraordinary intensity. In a group such as the strangely repellent yet strangely fascinating *Madame Morel de Tangry and her Two Daughters* (Louvre), the paramount intention is to represent and to characterize with an unrelenting truth. Yet here is irresistibly suggested a tragedy which has but little to do with outward events. The grim old dame, with her unabashed ugliness, her unabated vitality, so irresistibly, and, as it were, unconsciously asserts her dominant personality, so utterly seems to relegate to the background the faded, forlorn old maids, her daughters! Dramatic in quite another way is Ingres's splendid portrait of Louis-François Bertin, founder of the *Journal des Débats* and father of modern journalism (Louvre). This is pre-eminently *l'homme de bien*, the strong, intellectually combative bourgeois of the higher class, the finest type of Frenchman: quite obviously, too, he is lying in wait for his adversary, and accumulating force in order the better to crush him under the weight of his argument. Again we have the permanent character and the incident of the moment—the one not defeating but completing and emphasizing the other.

The nearer we approach to modern times the rarer becomes this exceptional class of portraiture which I have now made some attempt to define and to illustrate: perhaps because, under the stress and the bewildering complications of modern life, the self, the true personality, inevitably becomes fainter and fainter, less and less clearly defined in outline, less and less willing, moreover, to reveal itself frankly at a moment when some drama of the soul or some drama of outward event causes it to flame up in redoubled intensity, and to stand out clearer, it may be, than ever before or again, in the blaze of its own light. One or two examples occur to me almost at random which may take rank with the dramatic masterpieces of the past ages. Henri Regnault's equestrian portrait of General Juan Prim leading the Spanish revolutionists of 1868 (Louvre) is appropriately melodramatic in audacity and violence. With an intuition that belongs to genius alone the portraitist has depicted the hero of *pronunciamentos*, the soldier of fortune, full of boastfulness and self-assertion, yet not of self-reliance, or that nobler pride that comes of it.

Franz von Lenbach presents the protagonists of his great gallery of portraits at their highest pitch of intellectual intensity, even if not actually with definite dramatic intention. In a late portrait of himself depicted as tenderly holding up his little girl and gazing fixedly out of the canvas (Society of Portrait Painters at New Gallery), his passion—not paternal only, almost maternal in its fierceness—flames up with a vehemence which has in it something awe-inspiring: here is unmistakably drama, though we are neither able nor willing to pry into its hidden depths. As a last example, and one fortunately of the most consoling pathos and beauty, I give the *Portraits of a Mother and Son*, by M. Eugène Carrière (New Salon of 1905).<sup>6</sup>

<sup>6</sup> Plate III, page 312.



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Enwrapped in the mist of doubt and sorrow that for this great artist is symbolical of life, these figures appear but the nobler, the more profoundly moving. This soul-drama of love and union absolute and unbroken—proof against all outward circumstance—is too sacred to permit of analysis, or to require it. Here the greatness and sobriety of Carrière's art, the intensity of his sympathy, raise him to the ranks of the immortals.

Not all of art, indeed, but all of life is in these portraits. Only perfect accomplishment, only assured mastery at the service of genius, only the most intimate comprehension, can at times of spiritual as well as artistic impulsion evolve them from the canvas.

For one moment all pales before them that is not the true fervour, the true radiance of art sacred in the highest and widest sense ; for one moment the crea-

tions of the imagination cease to gladden with the rainbow hues of their beauty.

I am haunted by the old legend that tells how the Muses were banished with the Gods of Heathendom to Hell, and only on All-Souls' Day were summoned to Heaven to sing before the Eternal and the Heavenly Host. When they lifted up their voices their song, clouded with all the woes of earth, weighed down with the sighs and tears of a world, sounded strangely harsh and discordant to the Angels, who knew but the pellucid clearness of their own heavenly chants. But little by little this strange harsh music by the passion and the power of its soul-piercing harmonies stirred and troubled depths that in all the pure shadowless radiance of celestial joys had remained clear, cold, and unruffled. That day there was a sound of weeping in Heaven, and the Angels sang no more.



# THE ENGLISH MINIATURE PAINTERS ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER COLLECTIONS

BY SIR RICHARD R. HOLMES, K.C.V.O.

## ARTICLE II—NICHOLAS HILLIARD (*Concluded*)<sup>1</sup>

**F**AVOURED as he was by his Sovereign it is no wonder that Hilliard became the most admired artist of his time and numbered among his sitters all the principal personages of the queen's splendid court. He has left us his own likeness, which is now preserved at Montagu House,<sup>2</sup> a record of the bravery with which he could present himself in that glittering company. Of the portrait of himself when young,<sup>3</sup> mention has already been made. A replica of this miniature is at Welbeck, and is probably that mentioned by Walpole as being in the collection of the earl of Oxford; unfortunately it has suffered considerable injury. It was not the painter's general custom to sign his miniatures, but dates and mottoes are of frequent occurrence on the blue background which he almost always used, as did Holbein before him.

One of the largest and most important of his portraits painted with a landscape background is that of George Clifford, earl of Cumberland,<sup>4</sup> who was champion to the queen. He is represented in complete armour, over which is a richly embroidered surcoat; on his head is a plumed hat, in front of which is fastened the glove of his royal mistress. His helmet and gauntlets are on the ground beside him; on the trunk of the tree beneath which he has taken his stand is a quaintly designed shield bearing his 'impresa' or allegorical device which it was at this time the custom for nobles and others to adopt. It is only recently that Mr. Sidney Lee has discovered the entry in the papers at Belvoir Castle

where payment is recorded to Mr. Shakespeare and John Burbidge for a similar 'impresa' made for the earl of Rutland. There is a very fine and rare print from this miniature. The armour worn by the earl is in the collection of Lord Hothfield at Appleby Castle. Of Anne Clifford, his daughter, there is at Windsor a small full-length portrait.<sup>5</sup> She married first Richard earl of Dorset, and secondly Philip fourth earl of Pembroke, and died, aged 87, in 1675. Though of small size, the head is painted with much power and the eyes are bright and sparkling; the elaboration of the dress is very remarkable. At Belvoir there is a miniature of Sir Christopher Hatton, the same size and of exactly the same minute finish, standing and with the Great Seal by his side.

An interesting portrait of Queen Elizabeth is given here.<sup>6</sup> It is enclosed in a contemporary case of ruby enamel and was formerly the property of the Lowndes family, from whom it passed into the possession of Lord Rosebery, who with Lady Rosebery presented it to Queen Victoria on the occasion of her Jubilee. This again is on a blue background, of which Hilliard says himself in his 'Treatise,' from which extracts have been given before,

'for limning the Darkest and highest Blewe in Ultermayne of Venice, of the best I have payed iii<sup>s</sup> viij<sup>d</sup> a Carret which is but fower graines, xi<sup>lb</sup> x<sup>s</sup> the ounce and the worst which is but badd will cost ij<sup>s</sup> vj<sup>d</sup> the Carret vij<sup>lb</sup> x<sup>s</sup> the ounce, Instead whereof we use smalt of the best blewe byces of Divers Sorts, some paler than others, some of Seaven and Sixe Degrees one above another, Theise may be grinded but better broken lyke Ammel in a stone mortar of flint excelent Smouthe with a pestal of Flint or Aggat well stirred till it be fine with gumme water only and washed, So have you many sorts and all good; Shadowinge

<sup>1</sup> For Article I see page 229 *ante* (January).

<sup>2</sup> No. 12, Plate III, page 317.

<sup>3</sup> No. 1, Plate I, page 231 *ante* (January).

<sup>4</sup> Plate IV, page 320.

<sup>5</sup> No. 10, Plate II, page 234 *ante* (January).

<sup>6</sup> No. 20, Plate V, page 323.



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PLATE III. MINIATURES BY NICHOLAS HILLIARD IN THE COLLECTION OF THE DUKE OF BUCKLEIGH, MONTAGU HOUSE—(12) NICHOLAS HILLIARD, (13) HILLIARD'S WIFE, (14) UNKNOWN, (15) EARL OF SOUTHAMPTON, (16) LORD SPANMOR OF SUDBURY.













PLATE IV. GEORGE CLIFFORD, EARL OF CUMBERLAND, MINIATURE BY NICHOLAS HILLIARD IN THE COLLECTION OF THE DUKE OF BUCCLEUCH, K.G., AT MONTAGU HOUSE.



## *English Miniature Painters—Nicholas Hilliard*

blewes are Litmouse and Indy Blewe, these need no washing, nor litmouse any grinding, but steeped in lee of sope ashes, use gumme at discretion as aforesaid.'

Here I may mention that the peculiar surface and granulation of the ultramarine backgrounds of these miniatures has been studied by me with much care. I have made many experiments, and had colours ground of different degrees of roughness, but have found that the ultramarine ground 'excellent smooth' is the best, and that gum tragacanth gives the exact surface which tells so forcibly in the early miniatures. Hilliard says that the deep lakes

'must be grinded with some sugar candye amonge the gume and some altogether with sugar; they cannot be too much grinded.'

No apology need be offered for continuing in his own words some of the practical maxims of the painter:

'A word I praye you tuching the making of those beautifull rubies or other stones how you soe artificially use them, that being never so littel they seme precious Stones, naturall, cleere and perspicuous soe that (by your favours) is no part of limning, wherfor requier it not it appertaineth merly to ane other art. And though I use it in my limning it is but as a Mason or Joyner, when he hath done his worke, and cane also paynt or guilde his freases and needfull parts therof. Now that you have true ways for orderinge your coullors, understand that in Drawing after the life you must not change your light, but end your work in the same light you begone in if you possibly maye; know also that Parchment is the only good and best thinge to limne one, but it must be Virgine Parchment such as never bore haire, but young things found in the Dames bellye; some call it vellym, some Abertine, Devised from the word Abhortive for untimely birthe. It must be most finly Drest as smoth as any sattine and pasted with Starch well strained on pastboard well burnished that it may be a piece without speckes or straynes very Smothe and White. Then must you laye your Carnation flowing and not thine Driven as ane oyle Cullor, and when you begin your picture chose your Carnation too fayre, for in working you may make it as browne as you wish, but being chosen too browne you shall never work it fayre enough, for limning is but a shadowing of the same Cullor you ground it of, and so generally all ground Cullor in limning must be layd flowing not too full flowing, neither for Cockling your Card, &c., but somewhat flowing that it Dry not

before your Pensale until you have done, but it seeme patched and roughe; also when you Drawe, uppon the said complection a carnation ground Cullor, be very well advised what lines you Drawe, and Drawe them very lightly with some of the same carnation and a littel lake amonge very thinly mixtured, or with thine lake alone with a very smalle pensile, that it scarce at first maye be discerned till you be sure you be in the right waye, for afterwards there is no alteration when the lyne is apparent or very hardly.

Therefore, in your shadowing use also the same discretion to shadowe, but by littel and littel at the first, for littel not regarding what the ignorant saye which wilbe always teaching, for there be faults which must be Done of purposse, being faults which may be amended, for feare you comit faults which cannot be amended. For the face made never so littel, too redd, or to browne in limning is never to be amended, the face too leane the forehead too low, or haire too darke is not or very hardly to be amended, but the botching or mending will be perceived wher one hath taken away any color on the face, for the carnation will never be of the same cullor again, nor will Joyne so smothe wher any other Cullor hath been layde.

Make the forehead too high at the first, therefore to be sure you maye mend it, and be not hasty to lesson it at every man's worde, but proceed with Jugment. I have ever noted that the better and wiser sort will have a great patience and marke the proceedings of the workmen, and never find fault till al be fynished. If they find a fault they do, but saye, I think it is too much thus or thus, referring it to be better Jugment, but the Ignorantes and basser sort will not only be bould precisly to say, but vemently swear that it is thus or soe, and swear so contrarely that this volume would not containe the Rediculous absurd speeches which I have hard uppon such occasions. Theis teachers and bould speakers are commonly servants of rude understandinge, which partly would flater and partly showe but how bould they may be to speake their opinions. My counsel is, that a man should not be moved to anger for the matter, but proceed with his worke in order and pittie thyer Ignorance, being sure they will niver robe men of thier cuning but of their worke peradventure if they can, for commonly when the Witte is small the Confidence is lesse. When your cullors are Drye in the shell you are to temper them with your ringe finger very cleane when you will usse therof, adding a littel gunie if it temper not well and flowingly, but beware of too much, if any cullor crack too much in the shell temper therwith a littel sugar candye, but a very littel least it make it thine, want of guming it causeth the cullor temper like lome or claye &c. and Drawes no fine line, if a cullor will not take by Reason that some sweatye hand or sotty finger hath touched your Parchment there-



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about temper with that cullor a very littel eare waxe, but even to give it but a taste, as it were. Liquid goolde and Sillver must not be tempered with the finger but only with the penssel and with a littel gume as will best bind it that it wyge (?) not off with every touch, and with a prety littel toothe of some ferret or Stole you may burnish your goold or Silver here or there as need requireth, or your Silver when you make your Diamonds first burnished, then Drawe uppon with black in Squares lyke the Diamond Cutt, other stones must be glazed uppon the Silver with their proper cullors with some Varnish, etc. The pearls layed with a whit mixed with a littel black, a littel Indy Blewe, and a littel Masticot, but very littel in comparison of the whit, not the hundred part. That being Drye, give the light of your Pearle with silver somewhat more to the light side then the shadowe side, and as Round and full as you cane; then take good whit Delayed with a littel Masticot, and underneath at the shadowe side give it a Compassing stroke which shows the reflection that a Pearl hath then without that a small Shadowe of Seacole underneath of all.

Shadowing in Lymning must not be Driven with the flat of the pensel in Stylework distemper or washing, but by the point of the Pencell by littel light touches, with Cullor very thine, and like hatches, as we call it with the pen. Though the shadowe be never so great, it must be all so done with littel touches, and touch not too long in one place least it glisten, but let it Drye ane hower or two then Dipen it againe, wherfor hatching with the pene in Imitation of some fine well-graven portrature of Albertus Dure small pieces is first to be practised and used before one begins to Limne, and not to learne to limne at all till one can imitate the Print so well as one shall not knowe the one from the other, that he may be able to handle the pensill point in like sort. This is the true order and principall Secret in limning, which that it may be the better remembered I end with it.<sup>7</sup>

At the end of a postscript is the following passage :—

‘ In drawing after the life, site not nearer than toe yards from the partye, and sit as even of height as possible you maye; but if he be a very high person, lette him sitte a littel above, because generally men be under him, and will so Juge of the picture because they underview him. If it be a very lowe person or childe use the like Discretion in placing him somewhat lower than your selfe. If you drawe from head to foote, lett the partye stand at least sixe yards from you. When you take the Description of his whole stature, and so likewise for the stelling (?) of your picture, whate lenght soever, after you have proportioned the face let the party arise and stand, for in sitting fewe can sit very upright as they stand, whereby the Drawer

is greatly Deceived commonly, and the party Drawn disgraced. Tell not a body when you Drawe the hands, but when you spie a good grace in their hand take it quickly or praye them to stand but still, for commonly when they are towld, they give the hand the worse and more unnaturall or affected grace. I would wish any body to be well resolved with themselves beforehand, with what grace they would stand, and seeme as though they never had resolved, nor weare to seek, but take it without, counsell.

The 18th of March, 1624, Londres.’

After these extracts from his own treatise it is unnecessary to say anything of Hilliard’s methods. The illustrations which have been given in the first portion of this article and those now printed exhibit them fully. One of the most characteristic of these portraits is preserved at Welbeck, and represents a man in deep black doublet with a high falling collar, the strings of which he holds in his left hand.<sup>7</sup> The hand, most beautifully drawn, has evidently been taken in a favourite attitude to display the black cord round the wrist, from which is dependent a mourning ring. The identity of the sitter has not been ascertained, but it is inscribed with the date of 1616, and the age is given as twenty. In the same collection is the fine, also unidentified, portrait, of which a reproduction is given as a typical example of the work of the artist.<sup>8</sup> In the collection at Montagu House there is also another fine specimen to which no name has been assigned.<sup>9</sup> It is of a young man with a profusion of dark hair, beard, and moustache. It is dated 1612, and has the inscription ‘Aetatis suae 30,’ with another inscription or motto so curiously contracted that its meaning is quite uncertain. The finely-cut features, the waving hair, and the remarkable form of the left eye bear a striking similarity to the wonderful portrait of the eldest son of Sir Walter Raleigh which belongs to the duke of Rutland. It may perhaps represent one of Sir Walter’s other sons, as in the companion portrait of Sir Walter the form of the eye is equally

<sup>7</sup> No. 22, Plate V.

<sup>8</sup> No. 21, Plate V.

<sup>9</sup> No. 14, Plate III.





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MINIATURES BY ANDREAS DORTLAND. PLATE V.—EARL OF OXFORD, MONTAGU HOUSE (18); MARY, QUEEN OF SCOTS (19), WEIDEN ARCHA (20); ELLEN THE AFFTH, WINDSOR CASTLE (201); UNKNOWN, WEIDEN ARCHA (21 & 22).







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distinguishable. Those who are fortunate enough to be able to consult Dr. Williamson's elaborate 'History of Portrait Miniatures' will find these Raleigh portraits at Belvoir reproduced on Plate XVI, figs. 1 and 2.

Two other miniatures from the Montagu House collection are represented here; they are both excellent specimens of the artist's work, and exhibit the extreme care and skill bestowed on the accessories as well as the precision of hand and clear insight into character which accounts for the great esteem in which his works were held, so that it is no wonder to read in Dr. Donne's poem of 'The Storm' the lines—

. . . . A hand or eye  
By Hilliard drawn is worth a history  
By a worse painter made. . . .

Of these miniatures one is of Edward de Vere, earl of Oxford,<sup>10</sup> and is inscribed 'A.D. 1588. Aetatis suae 30.' The other is of Henry Wriothesley, earl of Southampton,<sup>11</sup> with the inscription, 'Año Dñi 1603. Aetatis suae 26.' This is the earl well known as the friend of Shakespeare.

As was the custom of all portrait painters, Hilliard made many replicas and copies of his works, and these copies, of more or less merit, are to be found in most of the principal collections, and this makes their identification a matter of considerable difficulty. There were also at the time when Hilliard worked many painters of considerable merit whose works remain though of their authors we know nothing. Of one painter an example is given here.<sup>12</sup> It is in the Montagu House collection, and has been attributed to Hilliard. A comparison, however, with his acknow-

ledged work shows that it is not by his hand, and as it represents Thomas, Lord Seymour of Sudeley, the husband of Catharine Parr, who was beheaded in 1546, it cannot possibly be the work of a boy of eleven. There is a fine replica of this miniature in the collection of the queen of Holland; this has recently been attributed, but on no sufficient grounds, to Holbein. There is also a copy of it at Sudeley.

Hilliard enjoyed great favour till his death. He was not only portrait painter to Queen Elizabeth, but he engraved the Great Seal in 1586, and for his pains in engraving this he in the following year was granted a lease of the manor of Poyle in the parish of Shanmore. In 1617, from James I he received a grant for twelve years of the exclusive right to 'invent, make, grave, and imprint any print or picture of our image and other representations of our person,' a privilege which must have been worth a very considerable amount. He died on January 7, 1619, and is buried in St. Martin's-in-the-Fields. His son Laurence was his heir, and is said to have painted some miniatures, but he did not inherit the genius of his father.

Hilliard had, as we have seen, a great reputation in his day; till recently his works have been looked upon as curiosities possessing little artistic merit, but of late a more enlightened criticism has restored them to their proper place, and a study of his best work and of the excellent treatise in which he embodied his principles shows that the flatness and apparent hardness of his portraiture is not the outcome of immature teaching or lack of sense of chiaroscuro, but is the deliberate result of conviction as to the limits which *pointing in little* works which are to be *viewed in the hand* impose upon the artist.

<sup>10</sup> No. 18, Plate V      <sup>11</sup> No. 15, Plate III.  
<sup>12</sup> No. 16, Plate III.

(To be continued.)



## THE PICTURE-WINDOWS IN NEW COLLEGE ANTE-CHAPEL

BY HARRY J. POWELL

**I**N the east window of Winchester College Chapel there is a small kneeling figure bearing a label on which is inscribed, 'Thomas operator istius vitri.' If it were possible to unravel the life history of Thomas as well as of his immediate predecessors and successors, a great living interest would be added to the study of our old picture-windows, which receive far less appreciative attention than they deserve.

Although they have suffered through wanton neglect and wanton destruction, the remnants we possess in our cathedrals, churches, and college chapels, provide ample material for the study of the development of the art of making picture-windows from the twelfth to the sixteenth century, and afford proof of the existence, at any rate from the fourteenth century, of a genuine school of English painters indebted to France for their skill as glass workers, and to an existing school of English fresco painters for their skill with the brush.

Some sympathetic tolerance may be felt for genuine religious iconoclasm, but it is difficult to find a suitable epithet for those who, through impatient contempt for all things old, and unwholesome desire for novelty, neatness and uniformity, using the name of art as their shield, and the comely decay of centuries as their pretext, have allowed glass to be torn from the windows of our cathedrals, chapels, and churches, and to be hidden away in lumber rooms, or carted away as rubbish. Of this perverted form of aestheticism, Wykeham's two foundations afford good examples. Early in last century the authorities at Winchester instructed a glazier from Shrewsbury to remove all the fourteenth-century picture-windows from the college chapel, and replace them by exact copies

in modern glass. The old glass became the property of the glazier, who sold it for what it would fetch. Some found a home in St. Mary's Church, Shrewsbury, and two perfect pictures are now exhibited in South Kensington Museum as examples of the technique and craftsmanship of the fourteenth century. It is strange that Wykehamists have allowed these pictures to remain so long away from their proper resting place. In the ante-chapel of New College, Oxford (Wykeham's college of Sainte Marie of Wynchestre), the great west window is occupied by Sir Joshua Reynolds's very ineffectual experiment in the craft of glass-painting. The window previously contained glass of the fourteenth century, and probably included a representation of the Last Judgement, which would complete the scheme of pictures in the ante-chapel. Owing to a temporary craze for *l'art nouveau*, the old glass was removed to make way for Sir Joshua Reynolds's picture, which in its turn is rapidly disappearing through the failure of the pigment. Some of the old glass was used to patch the other windows, and there is a tradition that the remainder is still stored in lumber rooms in Winchester.

The picture-windows in the New College ante-chapel deserve careful attention, as they form a typical and almost perfect collection. The ante-chapel is entered on the south side. It is well lighted, and yet the visitor always experiences a pleasant sensation of the restfulness and harmony of the surroundings. The picture-windows are there, but they are so genuinely a part of the structure that the details instead of obtruding themselves have to be sought with care. There are six windows in addition to the large west window, which is filled with the picture designed by Sir Joshua Reynolds. Next to this window is one containing eight figures, in two tiers



## *The Picture-Windows at New College*

of four each. The four upper figures are prophets, and the four lower figures are patriarchs—Adam, Eve, Seth, and Enoch. Adam and Eve are represented as well-to-do citizens in the costume of the fourteenth century.<sup>1</sup> Adam leans upon his spade, the emblem of honourable labour, and Eve carries a distaff and bobbin. That they are thus pictured, and not in a state of primitive nakedness, may be due to contemporary political feeling. The windows belong to the end of the fourteenth century (1380–6), when the labouring classes were beginning to assert themselves. On June 12, 1381, John Ball, preaching to a great concourse of people on Blackheath, used as his text: ‘When Adam dolve and Eve span, who was then the gentleman?’

So comely and stately is the figure of Eve that one is tempted to fancy that William of Wykeham may have wished in this picture to hand down a memorial of his mother, the gentle Sibill, of noble descent, who allied herself to ‘Long John’ the yeoman farmer. The two windows in the north wall have prophets in the upper tiers, and in the lower tiers patriarchs and Jewish heroes. In the eastern wall there are two windows on each side of the entrance to the choir. The glass in these windows has been very much damaged, and gaps have been filled with fragments from the original west window and from other sources. Until quite recently the figures were in hopeless confusion, but they have now, as far as possible, been placed in their original positions. In each window there are two tiers of three figures. The upper tier throughout the four windows is occupied by the Apostles. The twelve openings of the lower tier used to contain four representations of the Crucifixion, each representation being continued through three openings. In the centre opening of each group was the crucified Saviour, in the left hand the figure of the

Virgin, and in the right hand the figure of St. John. All the central pictures have been destroyed, and nothing is left except the pedestals of the crosses. One pedestal retains a small part of the cross on which are the feet of the Saviour. It is a curious instance of the economy of old master-craftsmen that two figures of the Virgin and two figures of St. John were repeated. Originally an altar stood under each representation of the Crucifixion. The same arrangement obtained in Magdalen College Chapel, in All Souls College Chapel, and in the ante-chapel of Eton College. The window in the south wall, to the right of the main entrance, contains pictures of church dignitaries who carried on the work instituted by the Apostles. Among them are St. Pelagius, St. Alphege, St. Athanasius, St. Bernard, a bishop (possibly St. Hugh), and St. Anselm. The window in the west wall, south of the great west window, contains pictures of holy women and penitents who by lives of self-denial, piety and mercy promoted the work of Christ on earth. Amongst the holy women are two queens who have not been identified. It is at least possible that one of these pictures may represent Queen Philippa, who died in 1369, of whom Wykeham, in one of his first circular letters to his diocese, wrote in eulogistic terms:

‘While she was on earth she practised by busy deeds the virtue of humility, in the bestowal of alms she opened the bountiful hand to the helpless, and extended her fingers to the poor; she was beloved by God and by men.’

The composition of the pictures may be described as series of figures standing in architectural niches, with coloured backgrounds, powdered with the initial of the name of the person represented. Under each figure is a scroll bearing the name and title, usually abbreviated: ‘Osee p’pheta,’ ‘Abraha’ p’riarcha,’ ‘Eva m’r oi’u Viveciu’.’ The separate pictures are knitted together by continuous scrolls, bearing the words: ‘Orate pro Willelmo

<sup>1</sup> See illustrations on page 329.



## *The Picture-Windows at New College*

de Wykeham episcopo Wynton fundatore istius collegii.' The prophets carry, or are wreathed with, scrolls bearing texts from their writings, an arrangement which also obtains in the windows in Fairford Church.

In judging the technique of picture-windows, and in comparing it with the technique of fresco or oil painting, it is necessary to remember that the right technique for painting on glass, the technique which, to use Ruskin's phrase, 'eulogizes the material,' is one which gives the desired effect with the least obscuration of the glass. The effect of picture-windows can at the best be only imperfectly reproduced by photography, but an examination of the details of the heads will prove that the painters of the New College windows were masters of their craft. Their work may not be comparable with that of the recognized masters of painting, but in estimating its artistic value it is right to bear in mind to what a very early period in the history of art it belongs. The windows in New College were finished in 1386, one year before the birth of Fra Angelico, one hundred years before Albrecht Dürer was sent as a pupil to Michael Wolgemuth, and forty-four years before the birth of Hans Memling.

The painters of the windows must have been directed by a master-craftsman, who created the scheme for all the windows of the chapel, made the designs, drew the full-sized cartoons, and painted some of the figures. The similarity of the design and workmanship of the windows in New College Chapel and of the windows in the chapel of Winchester College, which was built immediately after the completion of New College, points to the windows of both chapels being the creation of one master-craftsman. The maker of the Winchester College windows is depicted in the east window as a middle-aged man, in the garb of a friar and with tonsured head. He is kneeling, and carries a label bearing the

words 'Thomas operator istius vitri.'<sup>2</sup> The theory that Thomas was also the designer of the New College windows is supported by entries in the New College Bursar's Rolls. These rolls, consisting of the accounts of the steward of the kitchen and the steward of the hall, contain the names of strangers who supped or dined in the hall. 'Thomas glazier,' *i.e.* Thomas the maker of windows, was evidently an honoured guest at New College. He supped with the Fellows in 1397, dined with them in 1398, and dined with the warden twenty years later. To discover the origin and training of 'Thomas glazier,' it is necessary to look into the early history of his employer, William of Wykeham.

William was born in 1324, and was educated in the great Grammar School belonging to the priory of St. Swithun in Winchester. Geometry formed a part of the curriculum, and included the principles of building and architecture. In 1347 William was introduced to Edward III at Winchester by Bishop Edington, as a rising architect. He passed into the service of the king, and in 1356 became surveyor of the works at Windsor, and in 1359 chief warden and surveyor of the castles of Windsor, Leeds, Dover, and Hadleigh. In 1360 he was employed to design and build a new wing to Windsor Castle to contain the royal apartments, and issued writs to the sheriffs of London and twelve adjoining counties to send workmen to Windsor. In 1363 the new buildings were ready for glazing, and probably in that year William of Wykeham first employed Thomas the glazier.

Earlier in his reign Edward III had rebuilt and decorated St. Stephen's Chapel at Westminster. In the roll entitled 'Particulars of the account of Robert de Campsale, clerk of the king's works in his palace of Westminster, from June 21, 1352, to August 25, 1355,' there are many entries

<sup>2</sup> See illustration on page 329.





ADAM. 'ADA' PM' PA TER']



EVE. 'EVA M'R OIU VIVEC'U'



'A'ADAM' 'D' A'IV' PA'AR D'



THOMAS. 'Gloria. quon. in. vtri'







## *The Picture-Windows at New College*

referring to the glazing and painting of the windows of St. Stephen's Chapel.

Glass was bought by the 'pondus,' and large quantities came from glass-works at Chiddingfolde in Surrey. 'Simon le Smith' supplied 'sondelets,' small iron bars, for supporting the windows, 'groisours,' or 'croysours,' a form of pincers, for breaking and shaping the glass, and 'cloryng' nails, to keep the pieces of glass in position until fixed with lead. 'Master John de Chester, glasier, was paid 7*s.* a week for working on the drawing of several images for the glass windows.' Eleven painters were paid at the rate of 7*d.* a day for painting on the glass, amongst whom were 'W. Walton, John Waltham, John Geddyng, and Nicholas of Dadyngton.' To assist these painters two boys were employed at 4½*d.* a day, who were probably sons of painters; one was Robert Yerdale, and the other Thomas Dadyngton. These boys broke or rather shaped the glass with 'groisours,' ground the pigment used by the painters for shading and outline, heated the silver filings from which the silver stain was made, ran errands, and made themselves useful. They were at the beck and call of the painters, who in their turn were directed by the master-craftsman, John de Chester. The boys were receiving the most perfect training in craftsmanship that can be given. They were working with craftsmen and helping them with their work. William Morris, in a letter to the writer of this paper referring to the possibilities of technical education, said:

'To teach boys a craft in a school is like teaching boys to swim without water. I am convinced that it is by some form of apprenticeship, *i.e.*

working in a workshop and gradually learning a craft by doing bits of it, and by that means only, crafts can be taught.

The craftsmen who had done the king's work at Westminster would naturally pass on to the king's work at Windsor. At Windsor they came under the surveyorship of William of Wykeham, and we may well suppose that when craftsmen were wanted to execute the windows at New College and Winchester some of the same men would be employed. Thomas, son of Nicholas of Dadyngton, who served his apprenticeship under Master John de Chester, would have been a middle-aged master-craftsman when employed to design and make the windows at New College and Winchester. It is therefore, perhaps, not an unfair assumption that 'Thomas glasier,' the honoured guest of the Fellows and Warden of New College; Thomas, the maker of the east window of Winchester College Chapel, who kneels humbly in prayer, realizing, as every craftsman must realize, the shortness of life in comparison with the immeasurable possibilities of his craft; and Thomas, the painters' boy, son of Nicholas of Dadyngton, are one and the same. In text-books on art the British school of painting is usually represented as having originated in the sixteenth century. It is interesting to find that a virile school of British painters flourished in the fourteenth century, and handed on their craft to worthy successors. The names of the painters have in most cases been lost, but their skill and technique are indelibly burnt into the glass of the picture-windows on which they worked, and can be studied by all who are interested in the early history of English art.



# THE CLASSIFICATION OF ORIENTAL CARPETS

## ❧ PART III (*Conclusion*)<sup>1</sup> ❧



NE of the salient differences first to be noted, and always to be borne in mind, between the carpets of Persia and those of India is among those brought about by the material and moral conditions prevailing in the two countries. Persia and India are both large territories, and each contains within itself many climates and races; and, roughly speaking, it may be said that, Kashmir apart—the crop is perforce extremely restricted, the cost of production enormous, and exportation prohibited by rigid enactments—the wools chiefly found throughout India are more or less coarse and thick; whereas the chief characteristic of all Persian wools—though undoubtedly they have grades of excellence—is their extreme fineness and the softness of their texture. As a natural result of the conditions there created there has been a tendency in Persian carpet manufacture to employ a pattern whose constituents are made up of minute detail, the reason being that these small details of design can be clearly and cleanly executed in the materials procurable. Of course in this statement I am compelled to generalize, because undoubtedly there are some beautiful classes of Persian carpets in which, outside influence—Indian and Central Asian—having been brought to bear, minuteness of pattern is conspicuous by its absence. Carpets, for instance, in which on a ground of rich uniform colour the only figured ornamentation is in the borders, in the corners and in a small central lozenge. But in the main the statement may be said to hold good of Persian carpets generally. In India, on the other hand, from the contrary reason, the tendency has been towards patterns of large and impressive design as being admirably adapted for execution in the coarser wools. But here again, owing to the migration of influences, to which reference has already been made at length, and to the desire of either country to assimilate all that was best and most beautiful in the designs of the other, the small and finely-detailed Persian pattern has been widely introduced into the coarser work of India, where it does not show to the best advantage; while on the other hand the larger and broadly-outlined designs of the Indian artists in their transplanted condition in Persian manufactures have the best effect.

It may be said here at once that in this matter of exchange Indian art is distinctly the loser: for, although it might be held that the gradual innovation has not been of any noteworthy economic benefit to the Persian industry, yet it is always possible to make beautiful and large flowering and grandiose design in material no matter how fine.

In the category of carpets of large size having grandiose, beautiful and well-coloured Oriental patterns may be mentioned those manufactured at Mirzapur, at Gorakhpur, Bangalore, Vellore and various other parts of Madras. The Mirzapur carpets, it may be said, are not infrequently sold in England as Turkish, the general characteristics of design being similar. The woollen rugs made at Ellore are greatly admired for the fidelity of their adherence to the general traditions of Oriental colouring and design. In the manufacture of these carpets infant labour is very largely employed, the contention being that the limber joints of tender youth are best adapted to the fine work which is the chief beauty of these productions. These rugs vary in prices from two and a half to five rupees the square yard.

Although in its general principles the process of manufacturing Ellore rugs is much the same as that employed elsewhere, there are some few differences that may be worthy of mention. As is usual, of course, the processes of dyeing the materials are kept a close secret, though the spinning follows the same lines as in other places. The operator at the Ellore loom, which is upright, sits on the ground with his legs in a hole or trench in front of his work. The warp is of either hemp, cotton, or wool—in those rugs intended for the European market it is invariably of hemp. The woof is either hemp or cotton; the warp, it may be said, is always white, while the woof is coloured, ordinarily in red.

The carpets of Hyderabad (where by the way are produced also silk carpets in small sizes, as is the case at Tangore and at Thyrapur) are all beautiful and all justly celebrated for the excellence of their workmanship. It should, however, be said that far away the best among the specimens spoken of generically as of Hyderabad are produced at Warangal, a town situated eighty miles east of the town of Hyderabad. These carpets are renowned for the beautifully harmonious blending of their colours. It is boasted of these carpets that they contain as many as twelve thousand knots to the square foot. There must have been at some time or other a formidable invasion of Persian influence into Warangal, for the locality is still famed for Persian carpets of all sizes of cotton, wool and silk, although it is held that the last-named material has very rarely been used with perfect results. Sir George Birdwood, however, deploras that Warangal also, like other centres of Indian carpet industry, is increasingly feeling what he terms 'the jail influence.' He cites as an example of this a carpet manufactured there and given to H.M. King Edward VII during his famous Indian tour when Prince of Wales. In this specimen he says the colours are too strong, and he complains that a large leaf pattern in

<sup>1</sup> For Parts I and II see pages 35, 186 *ante* (October, December, 1905).





CAUCASIAN WOOLEN RUG CARPET OF THE SEVENTEENTH OR EIGHTEENTH CENTURY IN THE VICTORIA AND ALBERT MUSEUM







## *The Classification of Oriental Carpets*

indigo, grey, green and yellow stares obtrusively from a crude madder-red ground. Another authority does not hesitate to speak disparagingly of the Warangal weavers of the present day. 'They are,' he says, 'all Mahomedans who live congregated principally at Mutwara, although a certain number are to be found within the Warangal fort.' He stigmatizes them as a drunken, turbulent, ignorant and dishonest crew among whom it is a common trick, when undetected, to substitute hemp for wool in their work. Ordinarily the Warangal carpets are of comparatively small size, the majority being about two yards long and a little more than a yard in breadth. In Terry's 'Voyage to the East Indies,' written in 1655, allusion is made to the carpet weavers of Warangal:—

'They make likewise,' says the writer, 'excellent carpets of their cotton wool in mingled colours, some of them three yards broad and of great length. Some other richer carpets they make, all of silk, so artificially mixed as that they lively represent those flowers and figures made in them. The ground of some others of their very rich carpets is silver or gold about which are such silken flowers and figures most excellently and orderly disposed throughout the whole work.'

The Tanjore silk carpets come from Syempettah (they are also made in Mysore). These are very handsome productions, both the blending of colour and the workmanship being excellent. In size they seldom exceed ten feet square, and several smaller sizes are obtainable. These rugs have considerable vogue where they are known, but, the manufacture being costly, the output is necessarily limited. Masulipattam has always been a widely-known centre of the carpet industry. In the old days its manufactures ranked among the finest produced in India; the old designs were full of exquisitely beautiful detail, and were far more varied in the range of the schemes of design and colour than most other fabrics. Their detailed designs were surrounded by a delicate outline which was suggested as to its tint by harmonious contrast with the colours with which it was placed in contact. To-day, alas! the glory has departed from Masulipattam. It is, of course, the old story; competition, imitation and a necessity for cheap and rapid production, which, as everywhere else, has made the British trader a bugbear to all lovers of art. The demand of the English market for cheap work has, of course, brought about the use of cheap and worthless materials. Masulipattam now places backings of English twine upon its looms, and its full and poetically beautiful designs have given place to crudely-coloured and drawn blotches of unmeaning and wholly inharmonious form. The carpets of Malabar are said by Sir George Birdwood to be the only pile carpets made in India of pure Hindu design and free from either Saracenic or European influence. They are woven of a coarse wool, which is peculiar to the locality, and they are distinguished by a

large and grandly-coloured pattern. The designs are grey in tone, and colossal in proportion, but withal are marvellously balanced in the harmonious arrangement of their details. The Cocanada carpets are some of the prettiest produced in India; their grounding is pure white, and on this field a pattern which, though geometric in its intention, is unconventional in form, makes a diaper design of delicate meandering lines of floral aspect. This is woven alternately in blue, red, yellow and brown, and in the centre of each division is a spray or cone, also of floral intent, the colours of these centre ornaments being deftly contrasted with the divisional lines surrounding them. The effect of the whole is pleasing in the extreme, and is what our great grandmothers would have styled 'eminently chaste.'

There are, of course, scattered up and down the length and breadth of India innumerable other manufactures of carpets in wool, in cotton and in silk, as also those in which gold and silver tapestry work alternates with the design wrought in either of these other mediums. There are fabrics in which the pattern motive almost always takes the form of the orchid; indeed, it may be said of Indian carpet work generally that where floral designs prevail the orchid gives the dominant note. In many of these floral-patterned schemes there is always to be found somewhere or other in the field representations of the pigeon, which is a bird held holy and of good augury almost throughout the entire orient. Figures, too, men and animals, hunting scenes and battle episodes also find their place in those localities, especially where Persian and Saracenic influences have made themselves chiefly felt. It would, however, be impossible, even in a bulky volume, to deal with all these many varieties.

Although they are outside the range of Indian carpets, some mention should perhaps be made of those of Baluchistan. Baluchistan comprises the extensive regions between the confines of modern Persia and British territory in the valley of the Indus. It is bounded on the north by Seistan and Afghanistan, and on the south by the ocean. The grammar of the Baluchi tongue shows that its people are of Aryan or Sanskrit stock, though it has many idioms that come from the Persian, as, indeed, do almost half its words, greatly disguised, however, by corrupt pronunciation. The Baluchistan carpets are made of goat's hair, which gives a singular and beautiful lustre to the pile, and renders it in appearance finer even than that of Indian silk carpets, than which, indeed, its tones are more subdued despite the fact that the dyes used are richer. The patterns are the fantastic geometrical designs seen in Turkoman rugs. They are laid on a groundwork of either deep indigo or deep madder red, and are traced in orange brown and ivory white, intermixed with red when the ground is blue, and blue



## *The Classification of Oriental Carpets*

when it is red. The ends of the rugs terminate in a web-like prolongation of the warp and woof beyond the pile, and this, when striped in colours or worked in small diaper, forms a most picturesque and effective fringe.

Some years ago, I stood soon after daybreak on the roof of my house at Erzeroum. It was a glorious winter's morning—the sky was cloudless, and of that vivid translucent blue only to be seen in high latitudes; and the sun was shining with a resplendent brilliancy that was multiplied and intensified by the dazzling whiteness of the snow-clad mountains that tower above the old Seljukian capital on almost every side. In the long broad street that leads out to the Kars gate and to the 'Camel's neck' pass, which in 1878 was the grave of so many Russian soldiers, the snow was piled high and hard on either side of the road. Snow indeed there was everywhere, and so deep in some of the side streets that it reached to the tops of the houses, whose inhabitants had been all the winter forced to make their way to the main thoroughfares across their neighbours' roofs. Yet though the snow was still crisp, there was that in the air which told us of a change of season, that our winter of seven long months was drawing to a close, and that in another week or two the lower slopes of the hills around us, now dazzling white, would be glowing with a carpet of tulips. Already in places the thaw had begun. The deep gully that ran down the street before me was roaring like a torrent, and well-nigh overflowing; while out in the plain, away beyond the 'Lady's Mile,' the low-lying country on either side the head waters of the Euphrates was now a huge lake, which hourly seemed to spread wider. The brilliant sunshine and sense of coming spring were evidently felt by every householder in Erzeroum; and what might not inaptly be termed a carpet festival was the result. All up and down the long street on which I gazed, and in every other thoroughfare that I could see from my lofty promenade ground, a flaunting display of many-hued rugs hung forth to catch the vivifying sunshine. They were hung from the roofs, anchored by stones on the parapets, or from the first-floor windows where houses had first floors; they draped balconies; they were spread on the huge wooden cages (built as a protection against the magpies) that topped the wide stone chimneys. Carpets from Tashkend and Ferghana, carpets from Sarakho on the Aterek, Bokhara, Khiva, and Merve; from Teheran, and Tabriz, and Prizrend; rugs from Afghanistan, and from Turkoman tents; Kurdish, both Turkish and Persian, and those, also Turkish, known as Muhaujir (or refugee) carpets of silk, of mohair and of camel's hair, *killim*, which are tapestries of all kinds. Every kind of carpet, rug, *yan* (side piece), or *orta* (centre piece), or *Séjadé* (a prayer rug) that has been produced on

all the looms of the wide East, from Herat to the Mediterranean. Seldom, if ever, it is true, might an Indian carpet be found in this display; but, this apart, it is, I think, not too much to say that Erzeroum can boast a far richer and more varied collection of oriental carpets in daily use within its houses than any other town in the world of even twice its size. Tiflis, perhaps, with six times Erzeroum's population, might vie with this mountain city as to the number of good specimens of carpet-work it could produce; but I venture to say that in the Caucasus capital there would be found a less infinite wealth of variety than Erzeroum could show. Of course, in Tiflis in the perfectly organized and gem-like museum founded and stocked by Dr. Rade under the special and generous supervision of the Russian Imperial family, are to be seen priceless specimens of eastern carpets of almost every province; but these of course are not marketable commodities; whereas here in Erzeroum practically every beautiful article that may catch the eye on this brilliant winter's morning may be obtained at a price. Erzeroum, it should be explained, is the custom-house of Asiatic Turkey in these uplands. All the caravans make a halt here, and pay their dues on the goods they have brought across the Persian frontier and are conveying down to Trebezond or to Scutari or to Adana; and inasmuch as it suits the owners of these goods who or whose agents travel with the caravans to pay in kind rather than in specie, there is a great sale of carpets at the custom-house on the arrival of each caravan.

Such an event is in contemplation on this bright winter's morning. It has been known for days past that a caravan of not less than eight hundred camels was expected here, and last night they were barracked in the huge *han*, a couple of miles outside the Kars gate. They might indeed have entered the town yesterday afternoon, but this would have been against all tradition and precedent, for the arrival of a caravan is an event and a sensation. These camel caravans travel only in winter time and, for a reason I have never been able to fathom, only at night, when a meeting with a string of eight hundred to a thousand of the huge beasts is an encounter never to be forgotten. The great beasts march in single file in groups of seven, and at the head of each group paces the Turkoman camel-driver as weird, as uncouth, and almost as savage-looking a creature as the beasts he leads. His huge papak, his crimson-dyed beard with the icicles hanging on it, his immense leathern pushteen embroidered in strange designs, his mighty iron-shod boots wrapped round and round with strips of coloured felt, and the two-foot straight kama with its fossil ivory hilt that swings from the metal-studded belt round his waist—all combine to give him a ferocious and disquieting aspect. Having said which, I should add that he is, as a class, as honest, faithful, and trust-



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worthy a creature (notwithstanding irresponsible predatory instincts of a minor sort) as the world has to show. The camels themselves are magnificent; each group is led by a very king among beasts, a great creature ten to eleven feet high; with every eyelash an icicle several inches in length, with a great load of frozen snow on his proud crest and a mass of ice creaking and rattling in the thick hair of his huge fur ruff, and with, dependent from his neck, a string of copper bells, the largest weighing from ten to fifteen pounds and the smallest of the seven nigh as many ounces, he paces stately through the wintry night wholly silent save for the music at his throat, bearing his burden of eight hundredweight without murmur or complaint. Often the mountain passes are so steep and the road so snow-laden that the camel track must be made by the drivers cutting steps in the ice for the feet of their charges. For if once a camel falls, be it noted, on these roads, he never gets up again. But if the camel caravan is an impressive sight enough when met on a mountain side when the silence of the moonlit night is broken only by the howling of the wolves, how much more gallant and noble a spectacle when the beasts are decked out in all their bravery to make their triumphal entry into such a town as Erzeroum. Then head-stalls of red cloth fantastically embroidered, and fringed with pom-poms and tassels and flaunting strings of gaudy colours, adorn their heads; necklaces and breastplates of cloth thickly embroidered with cowrie shells bedeck their breasts; broad bands of the same materials hung with many little bells decorate their fore-legs above the knee; and gaudy *killim* in rich bright colours drape their quarters; while a handsome rug ordinarily conceals the two huge bales they bear, and on the rug is seated the driver himself with fresh red dye upon his beard.

Arrived in Erzeroum, each group of camels halts outside the great gate of the custom-house courtyard, and the bales are lifted down, each set in its appointed place upon the long stone counters that line the walls. Then if the weather be fine and the sun bright there is a great work of unpacking bale by bale, whose contents are spread out upon the ground to dry. And now is the time for the carpet lover; now he may feast his eyes on such visions of beauty, such glories of colouring, such varied wealth of design as it may well never again be given him to gaze on in a lifetime. And now, too, is his opportunity for bargaining. About this he would do well to take his time, in order that the owner, anxious to pay his dues in goods, may not think that he has a gullible amateur to deal with. Indeed it were better always on these occasions, once the choice determined and selection made of the object to be acquired, not to appear further in person in the transaction; rather should a *tallah* or carpet-broker be employed, and if the director of the

custom-house can be persuaded to take a friendly interest in the matter there will be no difficulty in effecting most equitable and most profitable bargains. And should it appear that to suggest to the would-be carpet buyer a journey to Erzeroum in quest of his quarry is perhaps an unduly severe test of the hold his hobby has on him, let it be said that, after all, those who want the best must always seek it far afield (though for that matter Erzeroum is but ten days distant from Constantinople), and the result of the trip will assuredly amply vindicate the journey.

In the marts of Stamboul doubtless the same articles are obtainable, although at the cost of infinitely greater research than in Erzeroum, where the buyer may survey the produce of many lands as it were at a glance. Any purchase made in Stamboul moreover will cost from four to five times as much as in the frontier town of the Armenian highlands. Stamboul, like Cairo, is so overrun by thoughtless tourists with amply-filled pockets and little sense of discrimination, as to have become practically the worst possible hunting ground for the true amateur. I do not deny that in either of these capitals may be found rare specimens of marvellously beautiful work, as rare no doubt as could be discovered in any locality open to the travelling public in all the world. But the price demanded will always be exorbitant, and the risk of deception very great. The amateur in Constantinople would do well to confine his purchasing to such wares as admit of no possible fraud. He cannot do better indeed than address himself to the directors of the Sultan's factory at Héréké, where whatsoever he may purchase will be admittedly a copy, but a copy of a specimen unobtainable by no matter how long a purse and executed in every perfection of detail. Cairo, as has been said, and for the same reasons, is in every way as unsatisfactory a mart as is Stamboul; but if the amateur be keen, if he have leisure (which, indeed, is indispensable in this pursuit), then let him not fail to pay a visit to Jeddah, which is the port for Mecca on the Red Sea littoral. The journey will not be a comfortable or a pleasant one, for Jeddah is not a port of call for any of the good steamship lines. The traveller thither will perforce make his way in a small craft ill found and in all probability overcrowded with pilgrims. Nor will his lot while in Jeddah itself be specially enviable as regards the comfort of his body; but what true amateur would hesitate to brave some degree of discomfort, some degree of risk even (for fanatical pilgrims are not always unduly nice in their appreciation of the presence of the European stranger), in order to secure such veritable art treasures as can be found during the pilgrim season in this coral town, which harbours within its sun-burnt walls numerous representatives of every Moslem race and land contained within the world's borders?



# SOME VENETIAN PORTRAITS IN ENGLISH POSSESSION

BY HERBERT COOK, F.S.A.

**I**N the pursuit of the study of art history there are two main routes to progress. Either we may study documents as archaeologists, or we may study the work of art as connoisseurs. The combination of the two methods, backed by a technical knowledge of the painter's or sculptor's art, would produce the ideal art-critic. Such a man has yet to be born. The archaeologist, the connoisseur, the artist, these three at present too often antagonistic beings, may one day be fused into a harmonious creature in whose composite nature all will be peace.

But there are signs of the approaching millennium. To-day there is rising in our midst a younger class of men, inheriting the connoisseurship of their predecessors, not scornful of archaeological research, and withal armed with a practical knowledge of technique. Such men are breaking down the old barriers. The worst barrier is prejudice, which in England is apt to be called conservatism. The expert in most Englishmen's eyes is a positive danger: the 'good all-round man' capable of being First Lord of the Admiralty, or director of the National Gallery, or anything else for that matter, is the national ideal. Unfortunately for us—in artistic matters—other nations have other ideas, and the days of Protection are coming upon us. Specialists have their use after all, and the following notes are intended to embody for English readers the latest information on certain matters for which we have to thank German research.

In the history of Venetian art more progress has been made in recent years than in any other direction of Italian art study. Whilst Mr. Berenson has been expounding the connoisseur's point of view, Dr. Ludwig (whose premature death last year is so much to be deplored) has been giving us invaluable information culled from the depths of Venetian archives. The result of this research work is naturally little known to English students, still less to those who write English catalogues and dictionaries,<sup>1</sup> so that in the following notes on some unfamiliar Venetian portraits in England an opportunity occurs for correcting erroneous statements about certain painters and for giving the latest information on the subject of their lives.

The first picture in point of date, as in importance, here illustrated,<sup>2</sup> is the portrait of an unknown Venetian gentleman by Giorgione. This was reproduced some years ago in Mr. Berenson's 'Study and Criticism of Italian Art,' and, although I cannot agree with him that it is

<sup>1</sup> The new edition of 'Bryan' is, on the subject of Venetian art, very far from complete, and in the particular cases presently to be quoted absolutely misleading.

<sup>2</sup> Plate I, page 339. This picture is at present being exhibited at the Burlington Fine Arts Club.

only a copy and not an original, to him is due the credit of first connecting Giorgione's name with it. In the Doetsch sale of 1895 it was catalogued as a Licinio; it has now passed into the possession of Col. George Kemp, M.P. It is reproduced here not because there is any fresh information to impart concerning Giorgione, about whom the archives are strangely silent, but to illustrate a phase of his art which profoundly influenced his contemporaries who took to producing 'Giorgionesque' portraits such as those which are also here illustrated.

Mr. Berenson has already described this portrait in these terms<sup>3</sup>:

The face is one of those which seem to brood in melancholy over energies their owners know not what to do with, while proudly conscious of power and full of determination. It is like the haunting face of that youth at Buda-Pesth . . . a character which fascinates the mind and yet repels the sympathies. And to represent a person as unsympathetic, as consumed with self, as are the head I am now introducing and the Esterhazy portrait, requires the very greatest of artists—an artist at least as great as Velazquez . . . As interpretation is there not a startling likeness between the spirit of the two portraits by Giorgione of which I am speaking, and the spirit of the various likenesses of Philip IV, and of Olivarez by Velazquez? And it is not only in feeling that Giorgione here has travelled so far away from his earlier better-known self. His sense of structure has increased apace, and his tone has approached those exquisite harmonies in cool grey, the mastery over which makes Velazquez the very greatest, perhaps, of colourists.

Giorgione died in November 1510. This portrait, therefore, must date from the first decade of the century. The remaining three portraits were all painted ten to twenty years later (one is actually dated 1528), and prove the vogue which such a style enjoyed in the earlier years of the sixteenth century.

The male portrait belonging to Sir Spencer Maryon-Wilson, at Charlton Park, is hitherto unrecorded, and, thanks to the owner's kind permission, is now illustrated for the first time.<sup>4</sup> The type is far from attractive—in fact, this must have been some prosperous common-place person, anxious to be painted in an up-to-date style, but scarcely a likely sitter to Titian, Palma, or even Cariani, whose patrons were drawn from the more aristocratic world. And so he had recourse to an artist of the second rank, to Marco Basaiti, who in later life adopted the prevalent style of portraiture, although to the last retaining traces of an antiquated manner. This is exactly the point he has reached in this portrait, which still shows the precision of design and sense of pattern of a Bellini or an Antonello, with a certain dry matter-of-factness hardly disguised by an expression of mood which is introduced more by the artist than evoked by the sitter. Comparable with this phase of Basaiti's art are the portraits in the Morelli Gallery at Bergamo and in Mr. Benson's collection in London, of which the former is dated 1521, and both are signed. The present picture bears neither date nor signature, yet on

<sup>3</sup> 'Study and Criticism of Italian Art,' i, p. 82.

<sup>4</sup> Plate I, page 339.





Portrait by J. G. Thompson of George Kemp, 34



Portrait by Marco Basaiti, in the collection of Sir Spencer Maryon Wilson, Bart













SIGNED PORTRAIT BY DOMENICO CAPRIOLI, IN THE BOWES MUSEUM, BARNARD CASTLE



PORTRAIT BY CARIANI, IN THE COLLECTION OF THE DUKE OF DEVONSHIRE AT CHATSWORTH



## Some Venetian Portraits in English Possession

grounds of style may be assigned to Basaiti, of whom, too, a characteristic touch is seen in the leafy sprig introduced apparently without reason in the upper right-hand corner.<sup>5</sup>

Marco Basaiti was probably of Greek origin, and the family of the Basaiti may have settled in the Friuli after the fall of Constantinople in 1450.<sup>6</sup> It is not known when exactly the painter was born, but he was still living in 1530.<sup>7</sup> His earliest dated picture is 1503, when he completed Alvise Vivarini's altarpiece, still in the Frari Church at Venice, and there are several other pictures bearing signature or date, the list of which is given in Mr. Berenson's 'Venetian Painters' (p. 82). Alvise, Bellini and Giorgione were successively his models, if not his actual teachers in Venice, and his style underwent considerable changes, as, indeed, is only to be expected of an imitative artist in a period of transition. It is curious that so many of his paintings still exist, and that so little is known about him from documents. The above constitutes all that is historically certain.

The next portrait<sup>8</sup> is a document of some value, although an artistic achievement of more modest kind. For here is a signed and dated picture by a very rare artist whose better work doubtless to-day passes current under more famous names. Domenico Caprioli was born at Venice in 1494, the son-in-law and pupil of Pier Maria Pennacchi, by whom we also possess pictures. Caprioli was murdered in 1528, at the early age of thirty-four, and it will be noted that our picture—which hangs in the Bowes Museum at Barnard Castle—bears this very date. We are, therefore, able to observe his maturest style, and to work back through 1520, when he painted the *Ascension of the Virgin*, still in Treviso Cathedral, to 1518, which is the date on his signed *Nativity* in the Treviso Gallery. Two other pictures bear his monogram D. C.; *A Holy Family*, sold at Milan in 1898, and a *Nativity* now in the Giovanelli Palace at Venice.<sup>9</sup> These are the only authenticated pictures, although a list of works attributed to him on stylistic grounds appears in Mr. Berenson's 'Venetian Painters,' 3rd ed., p. 98. There were, however, four 'Domenicos of Treviso,' all painters, one of whom was doubtless the author of the Duke of Grafton's *Portrait of a Man*, dated 1541, and signed Domenicus, and Domenico Mancini is separate again. Our Caprioli seems to have spent his short career working in Treviso, and can hardly have attained

the distinction of painting the Doge and Cardinal Domenico Grimani.<sup>10</sup> The Bowes Museum portrait shows a connexion with Lotto's art, with an ultimate dependence on Giorgione, and as it is fully signed, doubtless Caprioli was proud of it.

The last illustration<sup>11</sup> shows a more familiar painter in his characteristic Giorgione mood. Cariani, though scarcely so prolific as some would have it, was yet a variable artist, and his better work escapes that note of provincialism which Morelli justly noted in his style. Yet modern archaeological research forces us to modify some of the historic deductions made by Morelli (II, 27), as will be seen from the following sketch of his career.

Giovanni di Giovanni Busi, called Cariani, was born, 1485-90, either at Bergamo or in Venice. His father, who bore exactly the same name, came from Fiupiano, in the Brembo valley, moved to Venice about 1486 and about 1506 was appointed Comandador Ministerial di S. Marco, an official position of some importance. The father, who lived on till 1536, was also an artist, and he is mentioned several times by the Anonimo.<sup>12</sup> Cariani, the son, was already painting in Venice in 1509, the earliest date we hear of him,<sup>13</sup> and his name and date, 1514, were on an altarpiece once in the parish church of Lonno, in the Serio valley, and now missing. In 1517 we find him in Venice possessed of property, and we have dated pictures of 1519 and 1520, both at Bergamo. In 1537 he was evidently a man of means, and in November 1547 he was still living. He was twice married, and had adopted daughters. His last known work was the one presented by him to the church of Fiupiano in 1541, but it is no longer to be found. The large number of his pictures still existing at Bergamo is no proof they were done there, although he undoubtedly worked in fresco in the Town Hall, and the number of documents about him in Venice point to his having passed most of his life in the capital.<sup>14</sup>

It is certain, therefore, that Cariani was established as a painter in Venice in Giorgione's lifetime, and that he outlived Palma by about twenty years. The influence of both these contemporary artists is seen in his pictures, but there is no documentary proof that he completed Palma's unfinished works. It is more likely that Bonifazio and other assistants of Palma were employed on this task.<sup>15</sup>

<sup>5</sup> For other instances of this see THE BURLINGTON MAGAZINE, 1904, p. 574.

<sup>6</sup> See *Referatorium*, 1899, p. 455 (Dr. Ludwig).

<sup>7</sup> Ludwig in *Suppl. to Jahrbuch*, 1905, p. 1, correcting previous ideas. He also proves that Alvise was still living in September, 1503, and died shortly before November, 1505.

<sup>8</sup> Plate II, p. 342.

<sup>9</sup> For these facts see *Referatorium*, 1899, p. 251, and 1901, p. 156, quoting the researches of Girolamo Biscaro, in the Archives of Treviso. The account given in Bryan's Dictionary is entirely erroneous.

<sup>10</sup> *Gaz. des Beaux-Arts*, 1896, p. 209.

<sup>11</sup> Plate II, p. 342.

<sup>12</sup> Dr. Williamson, in his recent edition of the 'Anonimo,' incorrectly asserts that this Giovanni del Zanin Comandador is unknown (p. 100).

<sup>13</sup> Ludwig, in *Suppl. to Jahrbuch*, 1905, p. 153.

<sup>14</sup> Ludwig, in *Suppl. to Jahrbuch*, 1903, p. 33.

<sup>15</sup> A fairly correct account of Cariani is given in the National Gallery Catalogue; the fuller details in Morelli require modification in the light of modern research; the account given in the new 'Bryan' was apparently written in pre-Morellian times.



## Some Venetian Portraits in English Possession

A long list of his works is published by Mr. Berenson ('Venetian Painters,' p. 99), who cites the present portrait from Chatsworth. It is also referred to by the late Mr. Strong in these terms:—<sup>16</sup>

'The strangely haunting, richly-toned *Portrait of a Man* belongs to the period when Italian painting, under the influence and auspices of Giorgione, had taken a momentous turn, and artists, having mastered the difficulty of external form, began the attempt to portray the soul. In the present case we see—or, rather, we are made to feel—more of the sitter than his face. He looks furtively out of the picture as if from beneath the burden of an uneasy self-consciousness, and whether we are attracted or repelled, we cannot remain indifferent. . . . Crowe and Cavalcaselle left the authorship of the portrait between Lotto and Cariani, and of these two I have no hesitation in pronouncing for Cariani.'

One further point may be noted. At some period in their career Cariani and Basaiti must have been in contact, and no better instance of this relationship could be found than in Sir Spencer Maryon-Wilson's Basaiti portrait already described. There is here much of Cariani at first sight, and

<sup>16</sup> 'Critical Studies and Fragments,' p. 84 (Duckworth, 1905)

were it not for the decided quattrocentist element in the design the painting might almost be ascribed to him. This may act as a note of warning against a modern tendency to overstate Cariani, and, indeed, to find a name for every Venetian picture, especially when archaeological research is establishing the identity of obscure or even unknown painters and proving them to be the authors of many works that pass under the greater names of Giorgione, Titian, and Paul Veronese. Even Polidoro, Beccaruzzi, and Caprioli will have to share the spoil with Francesco Vecellio, Cernotto, Zampietro Silvio, Oliverio, and other resuscitated artists of lesser fame.<sup>17</sup>

<sup>17</sup> On these and other Venetians deserving study see the writings of Dr. Ludwig quoted above. The existence of one, and only one, Bonifazio is now definitely proved, the so-called Bonifazio II and III being merely useful labels to describe school-work. Here Bryan's dictionary is up to date. Sir William Farrer possesses an altarpiece known from documents to be by Francesco Vecellio, i.e. Titian's brother, and a signed portrait by Oliverio passed at the Hamilton Palace sale into the Dublin Gallery.

## THE PRERAPHAELITES AND THE ROYAL ACADEMY<sup>1</sup>



LARGE share in the Pre-Raphaelite movement is not Mr. Hunt's only claim to the office of historian. He possesses also a marvellous memory, and a stern conscientiousness which impels him to spare neither his friends nor himself, so that those who read between the lines will have no difficulty in reconstructing the actual facts as to the starting of Pre-Raphaelism, the subject of so much dispute. The human interest of his book is considerably increased by Mr. Hunt's reminiscences of conversations held with his contemporaries some sixty years ago, and if now and then the reports of those conversations recall the method of Thucydides (or even Mrs. Harris) we are never left in any doubt as to the subjective accuracy of the opinions expressed.

Covering as it does a period of more than sixty active years, the book raises so many points of interest that it is impossible to discuss them all. I must, therefore, leave to others the history of the formation of the famous Pre-Raphaelite Brotherhood, where the rigid determination of Mr. Hunt and that charming and vigorous figure, the young Millais, were brought into contact with the isolated and serious labour of Ford Madox Brown, and the versatile genius of Rossetti, only mentioning by the way that neither to Rossetti nor to Madox Brown does Mr. Hunt do full justice. Madox Brown's letter praising Mr. Hunt's *Two Gentlemen of Verona* proves that even if the older man kept

somewhat aloof from the younger he was his good friend and staunch admirer (and Madox Brown's admiration was not lightly bestowed); while the painting executed by Rossetti in Brown's studio proves that, though he may have learned from Mr. Hunt the lesson of patient application and possibly some technical secrets, it is distinctly unfair to suggest that he knew nothing about his craft when he came to Mr. Hunt for further teaching. I must pass over, too, the story of Mr. Hunt's adventures in Palestine, which contains in itself far more interest than most books of travel, as well as the account of his later years, in which fate tried to make amends for the hard time she allotted to him in his boyhood, in order to discuss what is really the great problem of the book, the opposition which seems invariably to have existed between official and unofficial art.

On this point no one could speak with more reason than Mr. Hunt. Not only had he himself experienced the bitterness of opposition continued for many years, but he had been able to watch the development of his friend Millais as he passed from opposition to power, a transition for which Mr. Hunt makes a determined apology, without remembering that on an earlier page he has recorded a conversation with Millais that makes all apology futile. Millais towards the end of his life had evidently no illusions as to the havoc playing to the gallery had wrought with his talent.

This opposition between the young and the old is no new thing, either in literature, music, or painting. Reynolds had to face it when he returned

<sup>1</sup> 'Pre-Raphaelism and the Pre-Raphaelite Brotherhood.' By W. Holman Hunt. Two vols. Macmillan. 42s. net.



## The Preraphaelites and the Royal Academy

from Italy; Constable had to fight with it till the end of his life; Millet and the Barbizon painters in France were hardly more fortunate—the contest was renewed over the Impressionists; and even the great Puvis de Chavannes had to wait till old age for recognition. Each of these outcries has in the end proved vain and futile, so much breath wasted by an older generation, so much discouragement and discomfort added to the burden of a younger one. We may well pause to consider whether these periodical battles are inevitable, or whether a good case cannot be made out for tolerance and for a better understanding.

This understanding seems all the more possible when we take a broad view of the most striking instances of this opposition, for a curious fact at once emerges. The outcry in every case is exactly the same—the young are always accused of degrading the beauty of nature and of advertising themselves by a deliberate preference for ugliness and eccentricity. That was the charge brought against Constable, against Millet, against the Preraphaelites and the Impressionists. Nor has it altered its form to-day. On December 11 last, for example, in delivering his annual discourse to the students of the Royal Academy, the President spoke of certain other young artists in terms which bear a singular resemblance to those used by *The Athenæum* (whose critic in 1850 was a Royal Academician) in attacking the Preraphaelites more than half a century before:—

SIR E. J. POYNTER,  
DECEMBER, 1905.

It was reserved for quite modern times deliberately to treat man, and especially woman, from a sordid, bestial, and obscene point of view, and to find the horrors of the modern realistic and so-called impressionist school belauded as though they were a new departure in art, which had rightly banished for ever the traditions of the beauty and dignity of man which fortunately were inherent in the true artist. They themselves, he hoped, . . . were armed against the adoption of such a very simple way of advertising themselves as by shocking people of taste and decency. But they might not always be averse to some attempt to startle people by eccentricity, under the idea that it was a sign of genius.

The criticism by Dickens in *Household Words* of Millais's picture may also be quoted once more, though it is well known:—

'In the foreground of that carpenter's shop is a hideous, wry-necked, blubbery, red-haired boy in a nightgown, who appears to have received a poke in the hand from the stick of another boy with whom he has been playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in her ugliness that (supposing it were possible for any human creature to exist for a moment with that dislocated throat) she would stand out from the rest of the company as a

monster in the vilest cabaret in France, or the lowest gin shop in England.'

Now if we strip the President's first paragraph of its abstract and impersonal phrasing the sentiment underlying it is identical, not only with that of *The Athenæum* critic, but with that expressed so unfortunately by Dickens. All three writers are honestly shocked at an unaccustomed something which appears to make art degrading and ugly and eccentric. Now what is this novel and dreadful something? We stand too near our contemporaries to speak with certainty in their case, but the experience of the past may show us something of its nature.

Constable, Millet, and the Preraphaelites, as we now see clearly enough, shocked their respective seniors by their sincerity and character; because they preferred truth and emphasis to insipid grace and prettiness. This preference entailed a sacrifice in each case. Constable is often raw and spotty, Millet is often a trifle clumsy, the Preraphaelites are often a trifle hard; but what do these defects count beside their astonishing excellences, or beside the defects of those who attacked them? Posterity has answered with no uncertain voice, and the answer should be a lesson both to the seniors, whose duty it is to guide and encourage, and to the juniors who will themselves some day be seniors.

The general development of artists in all ages would appear to be the same. In youth those who have any originality, when once they have learned something of the practice of their craft, strain every nerve to make their mark, and their strenuousness is inspired by the enthusiasm and the vigour of young blood. They will experiment, and sometimes, perhaps, exaggerate a little before their work comes to perfect maturity; but their later works will rarely possess the vitality of these early experiments, however much they may surpass them in balance. When the period of perfect maturity is passed skill of hand may remain unchanged for years, but inventive vigour almost always begins to decline, and does so most speedily when great success removes the stimulus of competition. The work which was in youth a series of experiments that could only be carried to a successful issue by continued effort, becomes in time a matter of routine varied perhaps by difficulties, which may however be shirked without material damage to the artist's interests, at least for the moment. The eye after a time accepts this routine work as perfection, and only some rude awakening, like that Mr. Hunt describes in the case of Millais, can make a painter understand that his later productions are insipid.

To this inevitable change of mind and attitude almost all the bitterness of artistic quarrels may be traced. The work of the old tends to insipidity; that of the young to experiment, if not to exaggeration, and the constitution of the Royal Academy is



## The Preraphaelites and the Royal Academy

hardly adapted to reconcile the difference. The remedy proposed by Mr. Holman Hunt, namely, the election of the council by the general body of exhibitors, has something to be said for it. In smaller and newer societies it works well, and even those who are 'skied,' or rejected, can hardly grumble if they have helped to elect the judges who condemn them. In the case of the Royal Academy, however, the measure would not only entail a drastic and fundamental change of constitution, but even the voting of so miscellaneous a body of exhibitors might not be satisfactory.

If on the other hand the Royal Academy were wise enough to allow the Associates voting power and places on the Hanging Committee, much of the prevalent bitterness would be avoided. It is ridiculous that men of fifty-three (the average age of the Associates) should still be fettered by laws made more than a century ago under wholly different conditions, which treat them as too young to be fair and responsible judges. The introduction of a moderating element between the caution of the old and the vigour of the young would enable the excellences of both to have fair

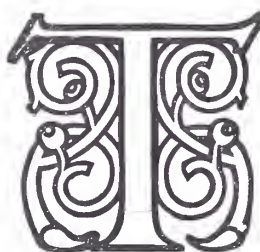
play, and might put an end in time to the perennial hostility of outsiders to the Royal Academy; a hostility which is now far more formidable than it was in the days when Mr. Hunt and Millais suffered for their convictions. The exhibitions at Messrs. Agnew's and the Carfax Gallery are a sufficient proof that the balance of artistic power is rapidly passing to younger hands, and that methods of denunciation and repression are as out of date as they are in politics.

From the urgency of this reform, and from the fact that no tribunal exists where these difficult questions can be temperately argued, it seemed right to discuss this aspect of the Preraphaelite movement in preference to those which have the attraction of aesthetics, psychology, or gossip, all of which may be studied in this fascinating and profusely illustrated work. Whatever our feelings about Mr. Holman Hunt's art, or memory, or good taste, the most hypercritical reader can hardly deny that he has written a book of the greatest interest, and of permanent significance; and to how few modern books can even one of those excellences be allowed?

A. T.

### THREE NEW PICTURES FOR THE METROPOLITAN MUSEUM OF NEW YORK

BY C. J. HOLMES

HREE important pictures have just been acquired for the Metropolitan Museum of New York. The most generally attractive of them is undoubtedly the *Ariadne* by the late G. F. Watts, which we reproduce here.<sup>1</sup> The subject is one which Watts treated several times in different ways, and the version which has just been acquired by New York, if smaller than the famous single seated figure which is generally known by photography and from its frequent exhibition, is in some ways even more striking in design and colour, while the background is a splendid example of the romantic landscape in which Watts was a true pioneer. In the larger work *Ariadne* is seated alone on the seashore looking out over the sea over which her lover Theseus has vanished. In what may now be termed the American version, the child satyr playing with the tiger at *Ariadne's* feet is the herald of release for the forlorn princess. In a third picture of the subject, by Watts, the actual coming of the Bacchic rout is shown, but the consummation of the drama he appears never to have attempted, perhaps because his master

Titian had already painted the *dénouement* in what will remain its final form—the *Bacchus and Ariadne* of the National Gallery. The New York picture was painted in 1894, and therefore represents a phase of Watts in which while retaining all the grandeur and much of the solidity of his early style he had embarked upon the crumbling touch and wealth of vivid colour which characterized his latest works. We notice, for instance, that the forms of the drapery no longer flow so smoothly as in earlier days, that the modelling, as in the case of the right knee, is no longer completely suggestive of structure, and a summary treatment of the right hand which would not have been allowed to remain so in earlier days. These minor faults allowed for, we can enjoy the Olympian grandeur of the design, a quality not always sufficiently esteemed by modern realistic painters (perhaps because they have not the secret of obtaining it), and the marvellous force, variety and beauty of the colour. In these respects, indeed, the picture is an epitome of the whole of Watts's work, and it would be hard to find any other picture of his which illustrated more admirably and more fairly the nobility and splendour of this great master. It will be interesting to notice whether the exhibition of such work in America will have any effect upon American painters, and

<sup>1</sup> Plate I, page 347.





JOHN C. COLEMAN, 1901  
REPRODUCTION BY THE  
METROPOLITAN MUSEUM OF  
ART, NEW YORK













STUDY IN OILS, BY WILLIAM ETTY, R.A.



THE 'VIRGIN OF SALAMANCA,' BY THE MAÎTRE DE FLEMALLE



## Pictures for the Metropolitan Museum of New York

will lead them to see, as the series of works by Millet which their country possesses might have taught them already, that there is an art besides and beyond imitation, however dexterous.

The brilliant study by William Etty,<sup>2</sup> an artist of an earlier generation, if far less important than the picture by Watts, has an extraordinary interest for the professional painter. Here in a taste and environment essentially Victorian we find a true colourist, one who in mastery of the brush and in splendour of hue might challenge comparison with Delacroix. Etty's reputation at the present day is damaged by the unfortunate literalness with which he followed the commonplace or even vulgar models from whom he worked, till in his hands a picture of *The Judgement of Paris* or *The Three Graces* is little more than an admirable study of naked housemaids.

Nothing appears to be known of the splendid sketch acquired by New York; but, if a suggestion be permissible, we are inclined to think that the study was originally made for the picture of *Ulysses and the Sirens*, exhibited at the Royal Academy in 1837, and now in the City Art Gallery at Manchester. In this large finished painting of the subject the figures of the sirens are seated, but the gesture of the raised arms is almost exactly the same as that in the present sketch, and the expression of the figures in the latter certainly supports the idea as much as the style of their

<sup>2</sup> Plate II, page 350.

headdress confirms the date. Such speculation, however, is a matter of small importance compared with the broad light and superb colour of the study itself, a colour rare in the painting of any age or country, and ranging from strong tones of crimson and deep green to more subtle shades of bronze and turquoise against which the ivory white of the flesh tints, painted as only Etty could paint them, flashes with incomparable splendour. One cannot help a slight regret that this magnificent study did not go to the Louvre instead of to New York, since it is exactly the piece by which one would wish the English school of the middle of the nineteenth century to be represented in France, with whose great colourists it is so evidently sympathetic.

Any lengthy description of the third picture is rendered unnecessary by the two articles by Sir J. C. Robinson dealing with it which have already appeared in *THE BURLINGTON MAGAZINE* for June and August, 1905. In these articles this *Virgin of Salamanca*<sup>3</sup> is compared with the numerous existing versions of the subject, and with other Flemish pictures which found a home in Spain. The so-called 'Maître de Flemalle' holds such an important place in the history of the early Flemish school, that this picture, which almost conclusively proves that its author worked in Spain, is a document of no little moment apart from its intrinsic value.

<sup>3</sup> Plate II, page 350.

## A NEW PORTRAIT BY VELAZQUEZ IN THE PRADO

BY ARCHIBALD G. B. RUSSELL

**T**HE old miraculous good fortune has again come to the museum of the Prado. A generous bequest has added yet another to the extraordinary series of the masterpieces of Velazquez in that gallery, the portrait of Don Diego Corral,<sup>1</sup> which, together with that of his wife, in part also by the same hand, took its place there at the close of last December, upon the decease of its owner, the duchess of Villaherminosa. This noble work has a peculiar interest from the point of view of the evolution of the painter's genius, since it was executed in 1631, the year of the return from the first journey to Italy, and is therefore likely to be the earliest manifestation of the amazing outburst of creative energy which followed this memorable event. It is, so to speak, an experiment piece, rapidly and confidently carried out, in which we can see his personality emerging into a

<sup>1</sup> Reproduced on page 353.

new life; in which we can feel, with every stroke of the brush, the magnitude of the stimulus which his imagination had received; and in which, above all, we can divine how powerful and how radical was the impression made upon him by the majestic art of Tintoretto, which had moved him more intimately than anything else he found in Italy. Yet in spite of all this it is by no means a thing of mere impulse, the product of a momentary enthusiasm; it has in it all the restraint, the self-abnegation, as well as the synthetic quality of true portraiture; and, by the economy of means and the austerity of vision which characterize the picture, we are continually reminded of that other strange follower of Tintoretto in Spain, Domenico Theotocópuli, the Cretan. In the portrait of Corral there is already the germ of that proud and distinguished style which was soon to culminate in *Las Lanzas* and the portrait of Martínez Montañés.

D. Diego del Corral y Arellano came of a family of good *hidalgo* descent, which had its



## *A New Portrait by Velazquez in the Prado*

origin in the *Montaña* of Santander; and which at an early date was found among the *pobladores* of Valladolid, at the time of the 'plantation' of that city after the expulsion of the Moors. Various members of the family held distinguished offices there, and not a few names are closely associated with the court which for some time had its headquarters in Valladolid; and in 1538 one of their number founded the *capilla de los Corrales* on the epistle side of the cathedral in the same place. A grandson of the founder was D. Luis del Corral y Arellano, knight of the order of Santiago, chief magistrate of León and member of the royal council, who died in 1622 and was buried in the chapel. The person of the portrait was son to this Corral, and was born at Valladolid. He took his licentiate in law; he was a member of the college of San Bartholomé at Salamanca, and professor of the university; he became a distinguished jurist, was engaged in several notable cases, and was able to perform certain important services to the crown; he was author of a legal treatise, as well as of some compilations of a statistical nature in regard to the apartments of the royal household at Madrid, of which he was for some time the surveyor; he was a knight of the order of Santiago. The name of his wife, who with her little son<sup>1</sup> is the subject of the companion picture, was D<sup>a</sup> Antonia de Ipeñarrieta y Galdos, widow of one Garci Pérez de Araciél. The eldest of their children, D. Juan, became commandant of the fortress of Baeza, and married D<sup>a</sup> Tomasa Idiáquez Isasi y Leguizamón, by whom he became the ancestor of the dukes of Granada de Ega and the marquesses of Narros. In the early part of the last century the portraits were in the possession of D. Fausto Ignacio Corral, who became Marquess of Narros by inheritance in 1830. At his death they passed to D<sup>a</sup> Maria Patrocinia Josefa Idiáquez y Corral, who by her marriage with D. Marcelino Aragón Azlor, duke of Villahermosa, was the mother of the lately deceased duchess, D<sup>a</sup> Maria del Carmen Aragón Azlor Idiáquez y Corral.

In the portrait of Corral the Prado has acquired another of those eternal types (for, as Sir Thomas Browne says, 'men are liv'd over again') which Velazquez has given to us from that sombre but courtly epoch; presenting every character upon the stage—king, princes, noblemen, courtiers, dwarfs and idiots—with the same sure and impartial hand. The eminent jurisconsult, robed in

<sup>1</sup> I can see no reason for Señor Melida's assertion that the child is the Prince Balthazar Carlos, to whom there is no more than the superficial resemblance which one child of a like age and in like costume has to another.

black, with the red cross of Santiago partially revealed upon his breast, and holding some official papers in his hands, stands, against a grey background, beside a table covered with a crimson cloth trimmed with gold, upon which his hat is placed. The interest of the picture centres in the head, which is strongly accented in the grey luminous atmosphere which surrounds it. The hair and eyes are grey, and the expression is characteristic of a grave and learned Spaniard. The pose of the head betrays a conscious pride and dignity. The play of light and shade afforded by the black silk gown, with its front of cut and stitched work, is manipulated with an admirable breadth and selective ability; while its relative value in the composition is duly retained, and in the same way the three notes of white are dexterously woven into the decorative harmony. A considerable share in the background may, I think, safely be assigned to an assistant. Corral himself died on May 20, 1632, soon after the completion of the portrait. It may be mentioned here that Justi considers the portrait of Corral, whom he wrongly names Cristóbal de Corral, to be falsely ascribed to Velazquez.

The woman's picture is obviously a thing of less moment, since it is almost wholly the work of a pupil; but it is at the same time a pleasing and distinguished production. I do not find myself able to agree with Señor Beruete, who believes it to be the copy of a lost original by Velazquez, but am of opinion that the face and one of the hands are in a great part, if not entirely, the work of the master himself. It seems practically certain that the insertion of the little boy was an afterthought, when the portrait of the mother had already been completed by itself; and her right hand, originally hanging at her side and now holding on to the boy's sleeve, has been but carelessly adapted to its new function.

The acknowledgement of the money paid to Velazquez for the two pictures is preserved in the library of the Casa Villahermosa. He received 200 reales for the male and 100 for the female portrait. The ludicrous inadequacy of these sums is strangely emphasized when we learn that the late duchess had an offer of £60,000 for the portrait of D. Diego alone from an American dealer. The magnanimity of the refusal of such an offer sets a high ideal of self-sacrifice and patriotism, which many English families, who are only too easily persuaded to part with their precious heirlooms to buyers across the sea, would do well to imitate.





Portrait of Don Juan de Ovando, by  
Diego Velázquez, 1597. Oil on canvas.  
The painting is housed in the  
Museum of Fine Arts, Boston.  
The date 1597 is inscribed on the  
lower left corner.







# SIMON BINNINK, MINIATURIST

BY W. H. JAMES WEALE



AMONG the Netherlandish families whose members obtained distinction as miniaturists, that of Binnink or Bynnynch is especially remarkable. Three generations at least practised the art. The family appears to have come from Zealand and settled in Flanders in the fifteenth century. The earliest member of whom we have reliable information is Alexander, who was admitted as an illuminator to the freedom of the corporation of painters and illuminators of Ghent on January 19, 1469, and paid the dean 5s. gr. on account of the entrance dues, and promised to pay the balance, 35s. gr., before the next Christmas; the painters Jodoc van Wassenhove and Hugh Van der Goes being security for the payment.<sup>1</sup> Alexander married Katherine Van der Goes, a near relative, probably a sister of Master Hugh. She bore him two sons: Simon, a miniaturist, Paul, of whom nothing is known, and one daughter, Cornelia, who married, first, Andrew Haliberton, a Scotch merchant, at Antwerp, who died in 1514, and secondly, master John Van den Gheere, a physician.<sup>2</sup> Alexander's fixed residence was at Ghent, but he paid frequent visits to Bruges. In order to be able to sell his productions therewithout let or hindrance he in 1486 joined the Gild of Saints John and Luke (booksellers, calligraphers, illuminators, binders, and connected crafts), incorporated in 1454, and paid the entrance fee of 12 gros.<sup>3</sup> He was there again in 1487, 1499, and 1500.<sup>4</sup> In 1514 he visited Antwerp on family business connected with the guardianship of his grandchildren. He died at Ghent in 1519. M. Paul Durrieu has published in the *Gazette des Beaux-Arts*<sup>5</sup> a very interesting article on a number of manuscripts containing miniatures which he, on good ground, attributes to Alexander Binnink. Amongst these are five in a French translation of *Boethius de consolatione Philosophiae*,<sup>6</sup> one being

<sup>1</sup> See De Busscher, *Recherches sur les Peintres Gantois*, Gand, 1859, p. 111. As De Busscher is not a reliable authority I have referred to M. V. Van der Haeghen, who has kindly informed me that the statement is correct.

<sup>2</sup> De Burbure, *Documents biographiques inédits sur les peintres Goswin et Roger Van der Weyden*, pp. 18 and 19. Bruxelles, 1865. Cornelia's three children by her first husband had for their guardians Alexander Binnink, their grandfather, Master Goswin Van der Weyden, the husband of a sister of Alexander Binnink, and their uncle, Simon Binnink.

<sup>3</sup> Register of the Gild, 1454-1522, f. 123v., Town Archives, Bruges. Bruges was the first town in which the booksellers and subsidiary crafts were numerous enough to form a separate gild. This shows its importance as a centre of the production and trade in books.

<sup>4</sup> *Ibid.*, ff. 126 and 145.

<sup>5</sup> *3<sup>e</sup> Periode*, tom. v, pp. 353-367, and vi, pp. 56-69. Paris, 1891.

<sup>6</sup> MS. written at Ghent by the calligrapher John van Kriekenborch, and completed on March 16, 1492, for Louis of Bruges, lord of the Gruuthuys, and earl of Winchester, now No. 1 of the Netherlandish MSS. in the National Library, Paris. The signed miniature is reproduced in M. Durrieu's article.

signed on the border of a cloth of honour in capital letters ALEXANDER, a Christian name borne by no other contemporary Netherlandish painter or miniaturist. I would refer those who are interested in this branch of art to this important contribution to the history of Flemish miniaturists. Suffice it to say here that Alexander was one of the first, if not the very first, to substitute for the conventional foliage and floriations on plain vellum, borders of natural flowers and foliage on a ground of yellow pigment and brush gold, a practice which quickly became the fashion and was carried to its highest perfection by the illuminators of Bruges and Ghent.

Simon Binnink, or Bynnynch,<sup>7</sup> the eldest son of Alexander, had a far wider reputation than his father. Damian Van der Goes in 1530 writes of him as the best master of the art of illumination in all Europe.<sup>8</sup> Guicciardini in 1582 calls him *un excellent enlumineur en vermillon*.<sup>9</sup> Vasari also makes mention of him in similar terms,<sup>10</sup> while Francis of Holland says that of all the Flemings he was the most graceful colourist, and the best painter of distant landscapes.<sup>11</sup> Born at Ghent in 1483 or 1484, he was no doubt trained by his father amid surroundings highly favourable to the development of artistic talent. In 1508 he went to Bruges, joined the Gild of St. John and St. Luke,<sup>12</sup> and made the usual offering of two pounds of wax candles for the altar in the gild chapel, but shortly after left the town without having paid the entrance dues. He returned in 1512, gave the gild 6 gros, again left the town, but in 1516 sent the amount of the entrance dues by the calligrapher Anthony van Damme. He visited Antwerp in October 1514, May 1516, and September 1517, to transact business connected with the guardianship of his sister Cornelia's children.<sup>13</sup> From 1517 onwards his name appears regularly in the gild accounts as having paid the annual contribution due by members. In 1519, after his father's death, he settled in Bruges and bought the freedom of the town. In 1522 he gave the gild a miniature of Christ on the Cross with the Blessed Virgin and St. John, to be placed at the head of the canon in their missal. In 1529 he contributed 22 gros towards the cost of two altar cloths; in 1532, 6 gros for the missal; in 1538, 8 gros towards the repair of

<sup>7</sup> In the inscription at the foot of his portrait he has spelt his name Binnink, but in the Register of the Gild, ff. 40v and 83, and in that of the Painters, f. 113, he has thrice signed his name Bynnynch. In contemporary documents the name is spelt in fifteen different ways.

<sup>8</sup> Autograph letter in the Royal Archives at Lisbon, published by Vasconcellos, *Damião de Goes, Novos Estudos*. Porto, 1897.

<sup>9</sup> *Description de tous les Pays-Bas*, p. 151. Anvers, 1582.

<sup>10</sup> *Opere*, tom. v, p. 293. Firenze, 1823.

<sup>11</sup> MS. of the sixteenth century quoted by Raczyński, *Les Arts en Portugal*, p. 55. Paris, 1843.

<sup>12</sup> The entries in the Gild Register are printed in *Le Bifrost*, vol. II, pp. 310-319. Bruges, 1865.

<sup>13</sup> De Burbure, *op. cit.*, pp. 18 and 19.



## Simon Binnink, Miniaturist

the chapel parclose and stalls, and 12 gros for the curtains before the statues above the altar; and in 1550, 12 gros towards the restoration of the altar. He was dean of the gild in 1524, 1536, and 1546. Simon married twice; his first wife, Katherine Scroo, bore him five daughters, and died in 1548. His second, Jane Tancre, without issue, in 1555; and Simon himself in 1561, between Midsummer and All Saints', leaving £28 10s. gr., equivalent to about £120 sterling.

The earliest miniature known to have been painted by him is a *Calvary* (H. 30 c., B. 19 c.) which I discovered in 1871 in the archives at the Town-house of Dixmude. For this work, placed at the head of the canon of the missal in use there until 1792, he was paid £10 parisis in 1530.<sup>14</sup> Twelve large sheets with the genealogies of the kings of Portugal, now in the British Museum, partly designed and entirely painted by Simon, have been already noticed in this Magazine. A copy of the Statutes of the Order of the Golden Fleece, in the Imperial Library at Vienna, is adorned with five half-length portraits of the founder, Philip duke of Burgundy, Charles the Bold, Maximilian, Philip the Handsome, and Charles V,<sup>15</sup> with their arms, and at the foot a border of natural flowers on a ground of brush gold. Simon was paid £6 for each of these portraits, and 12s. 6d. for the arms of each of the 184 first knights of the order.<sup>16</sup> Simon also painted the miniatures in a book of hours presented by Damian Van der Goes to Katherine, queen of Portugal, in 1544.<sup>17</sup>

<sup>14</sup> See the extracts from the accounts of the town treasurer in *Le Beffroi*, iv, 118, 119. Bruges, 1872.


<sup>15</sup> For reproductions of these miniatures see T. Frimmel, *Ein Statutenbuch des Ordens vom Goldenen Vliese*, in *Jahrbuch des Kunsthistorischen Sammlungen der allerhöchsten Kaiserhauses*, v, 263-338. Wien, 1887. There are many copies of this manuscript, but most of them are of very inferior merit.

<sup>16</sup> *Compte du receveur général des finances du duc de Bourgogne*, 1532, fol. 39v. The entry relating to this manuscript is printed in *Le Beffroi*, vol. iv, p. 309.

<sup>17</sup> Vasconcellos, *Archéologia artistica*, iv, 116.

The portrait of Master Simon, here reproduced, was formerly in the possession of Sir Thomas Baring. It is very delicately painted on vellum, and measures 82 by 53 millimeters. Dressed in a black gown with a little linen at the neck and throat, and with a black cap which conceals all but a little of his grey hair, he is seated (with his face seen in three-quarters) in front of a square-headed window filled with lozenges of greenish glass. In his left hand he holds his glasses, while his right, on the little finger of which he wears a ring, rests on the ledge of a desk; on this lies a sketch of a Virgin and Child, and on a series of little shelves at its side a piece of pumice stone and other implements. The framework of light brown, heightened with gold, bears at the foot the following inscription:—

SIMON BINNINK ALEXANDRI FILIVS  
SEIPSVM PINGEBAT ANNO ÆTATIS 75  
1558

The illuminators and miniaturists of Bruges were bound to sign all their works exposed for sale with their mark, and to enter the same in the register of the Painters' Gild. We reproduce that of Simon Binnink. This ordinance did not apply to works  executed to order and not exposed for sale.

Alexandra Binnink, the second of Simon's daughters, was a dealer in paintings, miniatures, parchment, and silk. His eldest, Livina, whom he trained, became famous as a skilful miniaturist. She married George Teerlinc, of Blankenberg. After the death of his father in January, 1545, they came to England and settled in London. Livina was appointed court painter to Edward VI, a position she held under Mary and Elizabeth with a salary of £40 a year, paid quarterly. She is said to have painted many miniatures, but, as with her fellow countrywomen, Susan Hornebolt of Ghent, and Katherine Maynor of Antwerp, none of these have as yet been identified.

## MISCELLANEOUS NOTES

### JOHN OF ANTWERP, GOLDSMITH, AND HANS HOLBEIN

So few details have come down to posterity concerning the residence of Hans Holbein in England that it is worth while gathering together any information concerning those persons who are known to have been among Holbein's friends and contemporaries in London. Among these was John, or Hans, of Antwerp, one of the leading goldsmiths in London, who is well known to art lovers from the portrait of him in the royal collection at Windsor Castle, painted by Holbein in 1532.

This portrait was evidently painted by Holbein at the Steelyard in London, as is indicated by the

address on the letter which the goldsmith holds in his hands as he prepares to cut the string.

During this second residence of Holbein in London he appears to have been a welcome guest among the German and Netherlandish merchants whose centre of activity lay in the Steelyard on the banks of the Thames in Dowgate Ward. Holbein's patron, Sir Thomas More, had for many years been connected professionally as a lawyer with the foreign merchants and their disputes with the English guilds.

It is known from the letters and poems of Holbein's friend, Nicolas Bourbon, that Holbein belonged to a circle of friends which included Nicolas Kratzer, the king's astronomer, and another leading goldsmith, Cornelius Hayes, or Heyss.





PORTRAIT OF THE ARTIST.



CAIVARY, FROM THE DINMIDE MISSAL.







## John of Antwerp and Hans Holbein

Like these John of Antwerp had been settled in London some years (about seventeen in his case) before Holbein's second visit. There is, however, no trace known of the employment of John of Antwerp until 1537, when the Privy Purse expenses of Princess Mary Tudor contain an entry in March:

'Item payed for goldsmynes workes for my ladies grace to John of Andwarpe, iiii li. xvij s. viij d.'

In December, 1537, in the accounts rendered by Thomas Cromwell, who among other offices held that of Master of the Jewel House, there is entered:

'John of Andwerpe, for setting a great ruby 15s. and for gold that was in the ring, 29s.'

In the same accounts for 1538 are the entries in October:

'John of Andwerpe for making a George, mending three garters and a chain, and making a staff for the little George, 32s. 4d.'

And in November:

'John of Andwarpe besides 52 oz. of gold towards the making of the cup of gold, 121.'

In 1539 he is mentioned in January as:

'John of Andwarpe for making the gold cup which my lord gave the King for his New Year's gift, 7li. 7s.'

In April:

'John of Andwarpe for setting two emeralds into rings with the gold, 38s.'

On October 10:

'John of Andwarpe 10l. in angels besides 20z. of pure gold to make my Lord a chain.'

And on October 12:

'John of Andwarpe, which was also put into my Lord's chain in pure gold, 4l. 15s.'

On November 29:

'John of Andwarpe for making a "lewer and a thencher" of gold weighing 25 oz. at 4s. the oz., mending and gilding my Lord's knot, 10s., mending his George and two little diamonds, 22s. 6d., and making a chain with 13 oz. of gold, 23s. 3d.'

And on December 15:

'John of Andwarpe for 16 oz. of silver more than he received for making the bells, and for workmanship, 10l. 4s. 5d.'

These entries show that John of Antwerp was extensively employed by Thomas Cromwell on very important works, such as the gold chains, rings, and collars of the garter which adorn the portraits of this period. It is interesting to conjecture that the design for the cup given to the king by Cromwell on New Year's Day was made by Holbein for John of Antwerp, and was identical with the drawing by Holbein of a standing cup preserved in the museum at Basle which bears on the cup the name of Hans of Antwerp. It might even be conjectured that the famous 'Jane Seymour' cup, designed by Holbein, as seen in the drawings at Oxford and in the British Museum, was also carried out by John of Antwerp.

Now another Book of Payments, those of the Treasurer of the Chamber to the king, contains an entry in April, 1539:

'Item paid to John of Andwerpe by the King's commaundement, certified by my lord privi seales lettre for the charges in causinge

certain the Kinges lettres of importance to be conveyed with all diligence to Christopher Mounte and Thomas Pannell, his graces servautes and oratours in Jarwayne the somme of 1s.'

This entry shows that John of Antwerp, who, like other goldsmiths, probably acted as banker and general financial agent, was of sufficient note to be entrusted with a special message by the king. It is possible that this message was addressed to Hans Holbein. After his visit to High Burgundy to draw the portrait of Christina, duchess of Milan, whom Henry VIII thought of marrying, Holbein in September, 1538, paid a visit to his native town of Basle. At Lady Day, 1539, he seems to have been still absent, though he was back again in England before Midsummer, when he was sent by the king to 'the parties of High Almayne' to draw the portraits of Anne of Cleves and her sister. It is possible that the king may have sent this message to call Holbein back for this particular service.

In view of the services rendered to Thomas Cromwell by John of Antwerp, it is not surprising to find Cromwell in April, 1541, warmly recommending him for admission to the freedom of the Goldsmiths' Company in London, stating also that he had been twenty-six years in London, had married an English wife, by whom he had many children, and proposed continuing in London for the rest of his life. He does not appear to have taken out letters of denization, for in the return for Subsidies of Aliens in England in 1537 there occurs the name among the foreigners in the parish of St. Nicholas Acon of

'John Andwarpe, straunger, xxxli. xxxs.,'

and again in 1541 in the same parish:

'John Vander Gow, *alias* John Andwerp, in goodes, xxxli. xxxs.'

This latter entry gives for the first time the goldsmith's family name of Van der Gow, or perhaps Van der Goes. It is noteworthy that the amount for which he is assessed, xxx li., is the same as that for Nicolas Lysarde, the king's sergeant-painter.

John of Antwerp was still in the king's service in 1547, for in a report of bills stamped during January, 1546-7, there occurs the entry:

'A warrant to St. Edmunds Peckham to delyuer to John Andwarpe and Peter Richardson, goldesmyths, to be by them employed to your Majestie's use, 80 oz. of crowne golde, of the value of 47s. the oz., amounting to 188li.'

The church of St. Nicholas Acon mentioned above was in Lombard Street, where the goldsmiths have always congregated, and was among those destroyed by the great fire of London in 1666. Its early register fortunately escaped destruction and contains the following entries:

### Baptisms:

'1542, Nov. 27, Augustine Anwarpe, the soonne of John Anwarpe'

'1547, Dec. 10, Roger Anwarpe, the soonne of John Anwarpe'



## Miscellaneous Notes

### Burials:

- '1543, Sept. 21, John Ducheman, servant to Mr. Handwarpe.'
- '1543, Sept. 22, Jone, Mr. Anwerpes maide.'
- '1543, Sept. 23, Richard, Mr. Handwarps servaunte.'
- '1548, Aug. 10, Robert Glaine, servaunt with John Andwarpe.'
- '1550, July 1, Augustine Andwarpe, soonne of John Andwarpe.'

It will be noted that in September, 1543, John of Antwerp lost three servants three days running. At this time, as is known from Stow, the historian, the pestilence, or sweating sickness, raged in the city. Among the victims was Hans Holbein, who in October made a will, evidently a hasty one, for no executor was appointed, in which he mentions a debt of six pounds to 'John of Anwarpe, Goldsmythe,' whose name appears among the four witnesses to the will. Holbein was dead before November 29, 1543, on which day 'John Anwarpe' appeared before the commissary as an executor of Holbein's will, but renounced his claim to this office in favour of an administration of Holbein's estate, which was duly granted to him.

John of Antwerp was thus intimately connected with Hans Holbein's last days and illness. Holbein may even have contracted the infection in the goldsmith's house. The entry of the burial in 1550 of John of Antwerp's son is the last record at present known of the goldsmith's life.

LIONEL CUST.

### 'THE LETTER'; BY J. VERMEER OF DELFT<sup>1</sup>

THE extreme rarity of his work and the comparative novelty of his fame have perhaps something to do with the enormous reputation enjoyed by Vermeer of Delft. Something too must be allowed for the coincidence of his taste with that of the present day, his almost scientific measurement of air and light and space, while with the public as well as with artists the direct precision of his touch will attract many who do not care to analyse more complex technicians. Hence it comes about that even while the Rokeby Velazquez was on exhibition, a work by Vermeer in a neighbouring gallery attracted almost equal interest. Even for Vermeer, however, *The Letter* is a picture

<sup>1</sup> Frontispiece, page 298.

of unusual importance. Only perhaps in two other pictures does he treat the human figure on so grand a scale, and in no other picture has he designed more broadly, or managed more fortunately, his favourite scheme of white, yellow, brown, and cool blue. The history of the picture is too well known to bear retelling. It will be enough to say that it was the larger of the two works by Vermeer in the Secretan collection (the other now belongs to Mr. Alfred Beit), was purchased by a Russian collector, is now in the possession of Messrs. Sulley, of Bond Street, by whose courtesy we are permitted to reproduce it, and is one of the most superb examples of Dutch *genre* painting that exists.

### THE REVIVAL OF ART IN MANCHESTER

WE shall be interested to see whether the visit made by a Committee of the Manchester City Council to the chief art galleries and museums of England, Belgium and Germany will have any real and lasting result. The deputation evidently recognized how much was done in Germany to foster good taste in the arts and crafts by the intelligent administration of public museums, and it would appear that Manchester now contemplates the formation of a large central gallery on the lines of continental institutions. The project is so entirely praiseworthy that we wish it every success, and we hope that the city of Manchester when setting about this vast undertaking will remember that money and commercial enterprise alone are not sufficient for making a first-class collection, but that they must be directed by a specialist who himself must be loyally supported. Although, as we indicated last month, the Mosley Street Gallery contains a certain proportion of works which have little permanent value, the city possesses there and at the Whitworth Institute the nucleus of a really fine collection, and if Manchester has the good luck to find a strong director and the good sense to stand by him loyally, there is every reason to hope that the money required for this great scheme will produce great results.

## ✿ LETTERS TO THE EDITORS ✿

### 'ENGLISH FURNITURE.'

GENTLEMEN,—In his notice of 'English Furniture' in your January number your reviewer has, perhaps unintentionally, done the author one grave injustice.

I balance such phrases as that the book is 'well written,' 'well arranged,' 'shows great knowledge of actual pieces of fine furniture,' and that 'the selection of the samples chosen for illustration is most admirable,' against certain minor criticisms with which I in part agree. I will not waste your space in showing why I cannot accept them all.

There is one serious matter. Your reviewer writes, 'What seems to me to be the worst error, beside which all others sink into insignificance, is *the statement* that English furniture design of the seventeenth century continued unbroken till the middle of the eighteenth.'

I agree as to the insignificance of all the other errors, and now invite your reviewer to specify the exact page upon which the above-quoted 'statement' appears. He will find it a hard task. If your reviewer, or any more careful reader, were to hunt through the pages of 'English Furniture'



from beginning to end, he would find no such 'astounding contention' there included. Chapters XII and XIII may be referred to as tending to prove its exact opposite.

F. S. ROBINSON.

[While speaking of the difficulty of dating furniture design Mr. Robinson mentions the chair illustrated by Miss Singleton, throwing doubt on its supposed date (1727); and ten years ago, or even less, he would have found many experts to agree with him. He then gives about a page and a half of what I took to be his reasons for differing from those who have recently made early eighteenth-century dates a special study, which I condensed to the best of my knowledge and belief.

'It is natural,' he says, 'to look for evidence of his (Chippendale's) work in the pictures of Hogarth, that acute observer, whose pictures were being painted in the debatable period, 1720-1760.' What Mr. Robinson says on this subject shows a greater knowledge of pictures than of furniture. He begs the question by treating the reigns of George I and Queen Anne as one period, and he entirely misses two points when speaking of the table which is being kicked over in the *Harlot's Progress*. Its feet are of different designs, showing that, considerably before the 'Director,' trade drawings of plates of 'Chippendale' furniture giving *more suo* alternative forms were in existence. The 'kicking over,' as well as the fact that it is only in this series the style occurs, may be taken to prove Hogarth's unreasoning bias against the improvement in English design.

It is evident that Mr. Robinson is not only attempting to state facts, but is deducing *something or other* from them; for, in speaking of another picture which gives furniture earlier than Queen Anne, he says: 'It is unsafe to draw inferences from pictures of low life.' It seemed to me that the meaning of this must be that the furniture in the pictures of high life is safe to reason from as regards dates and fashionable designs.

'I think, then,' he sums up, 'that, while recognizing the probability that Chippendale had a transition period . . . we have little evidence of what he did beyond what the "Director" and a few authenticated pieces, like the settee for the Bury family, afford us.'

Whatever the conclusion is intended to be there are serious errors in the premises. The only 'debatable period' of which I have any knowledge is the Transition, which probably lies somewhere between 1710 as an earliest, and 1730 as a latest date, and cannot, by any stretch of imagination, be put within twenty years of 1760.

It is at least doubtful if the great Thomas, seeing that he died in 1779, ever worked, except as his father's assistant, in the Transition manner; whereas it is certain that he must for many years

have kept on producing large quantities of furniture in the style which lay between that phase and the 'Director' period. Any inference with regard to the dates of English furniture of the first half of the eighteenth century which leaves Chippendale's greatest period out of account can scarcely fail to be wrong.

I praised Mr. Robinson's book where I conscientiously could. I called particular attention to each one of what seemed to me to be its good points and passages, and only mentioned a very small proportion of its errors. I regret that in one instance I have misunderstood his meaning, my only excuse being that his meaning is so difficult to understand that I do not yet know what it is; but I regret still more that he has compelled me, in self-defence, to emphasize the unreliability of his text.

R. S. C.

#### 'THE MASTER OF GAME'

GENTLEMEN,—As your reviewer of above work in the current number of your magazine casts doubts upon my assertion that an official of the British Museum had suggested the use of Sandford's print of the duke of York's seal, I must ask you to allow me to say in the most positive manner that what I stated is the truth. It was one of the librarians of the British Museum, Mr. Cyril Davenport, who, in response to my request to kindly recommend me to a work from which could be copied the seal of Edward, second duke of York, put into my hands the book containing the print which your reviewer calls 'worthless and inaccurate,' viz., the work by Francis Sandfort, *Lancaster Herald of Arms*, pub. 1677. This occurred in the large room behind the reading room at the British Museum in the presence of the die-cutter's artist, whom I had taken with me, and who began there and then to copy it. As I had not the pleasure of being personally acquainted with Mr. Davenport, I provided myself with a line of introduction from Dr. G. F. Warner, Keeper of the MSS. Brit. Mus., or from his *locum tenens*—I forget which—to whom I had spoken and written about this matter, and who had been good enough to offer to put me in the way of getting the best available advice.

I refrain from occupying your space with any remarks upon your reviewer's other assertions, for they themselves furnish ample material where-with your readers can convince themselves of the character and trustworthiness of his assertions, or of that of his quotations.

WM. A. BAILLIE-GROHMAN.

Schloss Matzen, Tyrol, Jan. 3, 1906.

[We do not think that any purpose can be served by further discussion of this subject.  
EDS.]



GERMAN ART

GESCHICHTE DER FAMILIE AMMAN VON ZÜRICH.  
Herausgegeben von Aug. F. Ammann (privately printed), Zürich, 1904.

A DESCENDANT of the old Zürich family of Ammann, aided by Dr. Liebenau and other expert archivists, has compiled in a stout quarto volume, amply illustrated, the history of his race since the fourteenth century. The whole work bears witness to the taste and industry of its author, but the only section which calls for notice in an art review is that devoted to the biography of Jost Amman (1539-1591), the famous etcher and draughtsman on wood. The catalogue of Amman's work by Andresen, though not exhaustive, needs little correction or supplement, but the biographical notices of the artist hitherto accessible have been meagre. Even so recent and authoritative an article as that of Dr. Ganz in Brun's *Schweizerisches Künstlerlexicon* (1902) is surpassed by the excellent chapter devoted to the artist in the work before us. The new material is mainly derived from letters written by Amman himself at Nuremberg to his brother-in-law at Zürich; letters which convey a favourable impression of the simple, affectionate disposition of the writer. It is now clear that he did not definitely settle at Nuremberg before 1574, the date of his marriage with Barbara Wilckin, the widow of a goldsmith. Till then, though we know him to have visited Nuremberg so early as 1561, his domicile was at Zürich. He now obtained the Rath's permission to have his 'eigenen Rauch' in 'a jewel of a house' in the Schmiedgasse, and in 1577 he abjured his citizenship of Zürich and sold his house there, becoming a citizen of his adopted town. The knowledge that his connexion with Zürich was so long maintained dispels any difficulty we may have felt in accepting as his certain drawings of the sixties for painted glass, purely Swiss in character, with the signature IAG (any other interpretation of the last letter but 'Glasmaler' is to be deprecated; why 'Gradierer,' even if the word exists, when this signature is never used on the etchings?). A splendid drawing of this class, dated 1562, with the arms of Schaffhausen, is in the British Museum, which contains a few other undescribed works of Amman, notably a woodcut of *The Fountain of Youth* belonging to the class of round prints intended for pasting on the lids of boxes; such woodcuts may be seen *in situ* in the Germanic Museum. An event in Amman's career which still needs investigation is his visit to Venice; we know from his first letter that his betrothal to the widow prevented him from going there in the autumn of 1574, but a visit at some other date is proved by a large woodcut of a festa on the Grand Canal, obviously drawn by an eyewitness. We should like to know more about the English earl—elderly, experienced, and un-

ostentatious in his mode of life—to whom Amman gave drawing lessons at Altdorf in 1590.

The illustrations include, besides a selection of fine but familiar prints, Amman's masterly portrait of his publisher, Siegmund Feierabend, another of the round woodcuts alluded to, with the parable of the Rich Man and Lazarus, and the whole of a long procession at the entrance of Maximilian II into Nuremberg in 1570, painted in *gouache*, now in the Munich cabinet. The letters are printed *in extenso*. The critical estimate of Amman's merits is eminently just and well expressed.

C. D.

DÜRER SOCIETY. Eighth Series. London. 1906.

THE eighth series of this important publication is remarkable for the reproduction of several interesting and little known drawings and pictures; foremost among them is *Die Fülligerin*, an early portrait painted in tempera on linen, not of the quality of the *William the Silent* at Berlin, or the Dresden triptych, but still of considerable interest despite its unsatisfactory condition. To the present writer the portrait of *Sixtus Oelhafen* seems a damaged and rubbed original, nor is he able to doubt the superb silver-point study of a woman in the British Museum. Mr. Peartree contributes a conclusive article on the portrait of Dürer's father in the National Gallery which, at the time of its purchase, was the subject of those explosive doubts which will probably accompany any of the occasional additions to our national collection, for while masterpieces become more rare, the critics are more numerous. The series should be of engrossing interest to all students and art lovers alike.

C. R.

HANDZEICHNUNGEN SCHWEIZERISCHER MEISTER.  
Lief. 4. Williams & Norgate. 10s. net.

THE fourth part of this excellent publication, which brings the first series (1905) to a close, is equal to any of its predecessors. It contains fine examples of Urs Graf, and special praise must be given to the coloured reproduction of an heraldic design by Nicolaus Manuel. The three-colour process with an almost invisible screen renders the effect of a drawing in black upon a brown ground, heightened with white, much better than any collotype, whether combined with lithography or not, that we have seen. Among the Holbein drawings special interest attaches to the page of specimens from the marginal designs in the 'Encomium Moriae' at Basle, which Dr. Ganz shows to be due to three different hands, both Ambrosius and Hans Holbein having shared in the work, with a third draughtsman not recognized. The whole was attributed till recently to Hans, though one of the drawings is signed by Ambrosius. A good facsimile of the whole work is much needed.

C. D.



ENGLISH ART AND  
COLLECTIONS

THE WANTAGE COLLECTION OF PICTURES. By Lady Wantage. George Bell & Sons. £5 5s. net.

THE collection of which Lady Wantage has just published the sumptuous illustrated catalogue, like many other famous English collections, while representing to a great extent the current taste of the period in which it was formed, owes its great reputation to a comparatively small number of pictures, bought independently of contemporary fashion. In saying this we do not overlook the fact that the Wantage Collection includes two or three paintings which, while from their authorship they must be classed among things to which fashion has more or less frequently directed attention, yet rise so far above the level of fashionable taste as to be memorable in any age.

Thus among the Dutch figure-pieces things like *The Courtyard of an Inn* by De Hooch and the portrait by Rembrandt stand alone, as among the landscapes by old masters do *The Enchanted Castle* of Claude (the J. R. Reynolds of the note should of course be J. H. Reynolds), and the large *Commencement de l'Orage* attributed to Rembrandt, but often considered to be the masterpiece of his pupil Philips de Koninck. A minute analysis of the handling rather favours the latter theory, but in no other work does De Koninck show the complete and majestic grasp of the large relations of light and shadow which is typical of Rembrandt, though half the secret had been learned still earlier by Seghers.

Among the Flemish pictures the interest of the present time will attach rather to the *Salvator Mundi* of Gilles Claeis, and to the six admirable panels by Gerard David, than even to such things as Van Dyck's *Henrietta Maria*, a portrait almost identical with the charming picture till recently in the Lansdowne Collection. In the same way the fine examples of the Venetian School in the Wantage Collection may seem to us less important than the two superb *cassone* fronts by Pesellino, not only because these are unique examples of a very rare master, but because they are most perfect and beautiful things, which reflect the greatest possible credit on their purchasers. If they should ever have to leave the Wantage Collection all patriots must hope that they will leave it only for the National Gallery. We notice, by the way, that the account of Pesellino appended to the admirable series of reproductions of their details omits to mention both the Buckingham Palace panel, and the two figures of Flying Angels in private possession, belonging to the altarpiece of which the well-known *Trinity* in the National Gallery is the central portion.

Among the more modern works the romantic portrait of Lady Granby by Watts, and the four

noble decorative panels by Corot from Lord Leighton's collection, are the most notable achievements of the generation which has just passed away. The chain of connexion is continued backwards by the five splendid examples of Turner, too well known to all Turner lovers to need any comment, and works by Crome, Romney, Gainsborough, and Reynolds.

Of these the large seapiece by Crome deserves special notice. It is a work of Crome's late middle period, when acquaintance with Dutch art had already modified his style and added an ideal of delicacy to the ideal of breadth with which he started. Now if we examine the ship in the middle distance and the distant coast, we shall at once see the striking resemblance to the *Galiot in a Gale* in the National Gallery, which still, in defiance of all evidence, is given to John Sell Cotman. Students of the Norwich school have long agreed that it is the work of George Vincent in extreme youth, and here at last we have the painting by Crome from which Vincent drew his inspiration. The smaller work in the Wantage Collection, attributed to Crome, is more probably an early picture by Stark.

In a short notice it is hopeless to discuss the many points suggested by such a book. One or two smaller corrections of inconsistencies indicate with how much care the catalogue has been revised again and again before taking its final shape; a revision inevitable in these days of critical discovery, but on the whole so thoroughly carried out that the Wantage Collection has really found a fitting monument in this handsome volume.

C. J. H.

SOMERSET HOUSE, PAST AND PRESENT. By Raymond Needham and Alexander Webster. London: T. Fisher Unwin, 1905. 21s.

WE hope it may be taken that the publication by Mr. Fisher Unwin of a series of books on Old London is an indication of increasing public interest in the few historical monuments that are left to us. In the present book we have an excellent popular account of the chequered history of the Lord Protector's palace, and of the building which now stands on its site. The authors have a certain tender feeling for Somerset, perhaps due to a natural desire to say something in favour of a man who has been almost universally reprobated; but, even from the point of view of his own period, the devastation which Somerset worked in order to obtain a site worthy of his ambition was one of the most monstrous acts of vandalism and greed recorded in history. It is difficult to feel any pity for him, though he died on the scaffold before his palace was completed, and left it to be sequestered to the Crown.

It would seem that old Somerset House, like most other buildings of the period, had more in it of the gothic than of the Renaissance; the



## *Art Books of the Month*

river front, as the authors point out, originally resembled Longleat; but, to judge from Knyff's view of it in 1720, it had then been ruined by Inigo Jones's restorations. The Strand front from the first was a miserably poor example of bastard Renaissance which happily failed to influence the architecture of the period. The main part of the present building was erected from the designs of Sir William Chambers in 1780 and following years; the wing facing Wellington Street was the work of James Pennethorne, and was completed in 1856; the buildings occupied by King's College had been previously erected in 1830, under the supervision of Robert Smirk. The river front, as completed by the erection of King's College, carries out the original design of Chambers.

Somerset House has passed through many vicissitudes; it has been a royal palace, the home of the Royal Academy and of learned societies, and has finally, and no doubt permanently, been appropriated to the Revenue Departments. It was at Somerset House that the sale of Charles the First's treasures was held in 1649-1652, when the greatest private collection of pictures that has ever been formed in modern Europe was dispersed. The story of these changes is well told by Mr. Needham and Mr. Webster, and the numerous and excellent illustrations greatly add to the value and attractiveness of the book.

THOMAS GAINSBOROUGH. By William B. Boulton. Methuen. 7s. 6d. net.

THERE is rather more excuse for the appearance of this biography than there was for the companion volume on Reynolds, since the literature dealing with Gainsborough is rather less complete and accessible. Mr. Boulton seems really in sympathy with his subject, though it is hard to imagine why one who has made some study of the eighteenth century should display such needless prudery in dealing with its manners. He shows, too, more familiarity with Gainsborough's work than he did with that of Reynolds, he has followed his authorities carefully, and his compilation is tolerably correct; so much, at least, may be said for it. Yet one who has written upon Old London should not spell Casanova's friend 'Cornelis' and 'Cornely,' and misprints like Paul 'Sanby' should not have been passed. The ridiculous reference to Sir Joshua's 'Discourses,' on page 228, indicates a very limited acquaintance with recent literature, and the accusation of indecency against Reynolds should at least have been sustained by a reference. The illustrations present no feature of novelty, and where there was so much original material to draw upon it was certainly a mistake to reproduce mezzotints.

J. M. W. TURNER, R.A. By W. L. Wyllie, A.R.A. Bell. 7s. 6d. net.

THE criticism of a master like Turner, for whom the making of a beautiful picture was infinitely

more important than any exact imitation of nature, by a well-known painter working on the opposite principle, is eminently calculated to rouse interest among all who admire and practise landscape-painting. It is to these conditions, indeed, that Mr. Clausen's lectures owe much of their excellence; and had Mr. Wyllie faced his subject with the same frankness, his book might have been a really notable piece of criticism. Unfortunately, he does not appear to have realized fully that Turner's magnificent creations were produced by principles as deliberate as those on which he constructs his own accomplished marine pieces. He admires heartily enough, but when pointing out Turner's ubiquitous departures from photographic accuracy he is content to think that he succeeded in spite of these departures, instead of recognizing that they were part of a very definite, if indefinable, theory of pictorial design. In this way the book is less valuable than Hamerton's *Life*, where these problems were at least faced, even if the solution left something to be desired; and Mr. Wyllie might have shown more charity to a critic who, with all his faults, was distinctly in advance of his time; the more so because his own work is by no means free from defects. The development of Turner's work during his early life is neglected, no attempt being made to answer the numerous questions concerning it which are now matters of common discussion; nor does Mr. Wyllie appear to be well acquainted with the paintings outside our public collections. Misprints in names are frequent, the biographical portions contain nothing novel, and the illustrations, though numerous and often excellent, are neither completely representative nor well arranged. Yet these illustrations and the summary of Mr. C. F. Bell's admirable catalogue of Turner's exhibited works are the two features of the book which give it its chief claim to usefulness, apart from the fact that it is pleasantly written.

KATE GREENAWAY. By M. H. Spielmann and G. S. Layard. Black. 20s. net.

OF the long series of coloured drawings published in book form by Messrs. Black, none have better suited the process employed than those of Kate Greenaway. The simplicity of the method in which her best work was done, a definite outline supported by a few washes of fresh colour, suited equally well the clever wood engraving of Mr. Edward Evans, and the modern three-colour reproduction. To this simplicity, indeed, Kate Greenaway owed much of her success. While the majority of women artists were frittering away their energies in attacking the complicated problems of realism, she had the wisdom to be content with the modest style of work which just suited her own fancies, and to preserve her personal talent by limiting the means of its expression. When, in later life, by the advice of Ruskin,



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she was induced to try for a greater degree of completeness, her work undoubtedly lost in charm far more than it gained in solidity. The biographers have done their work exceedingly well, if completeness be identical with excellence. The general reader may think much of the matter trivial, and temperate worshippers of Ruskin may wish that his published praises of Kate Greenaway had not received these new and emphatic additions; but the numerous admirers of this talented designer of children's books ought to rejoice that her life and her work have found so appropriate a monument.

A FLOWER WEDDING. Decorated by Walter Crane. Cassell and Co. 6s. net.

THIS pretty book is a good specimen of Mr. Walter Crane's talent and fancy. The verses, though ingenious, may sometimes halt, the drawing may not be impeccable, but the results are almost always graceful, and sometimes, as in the plate of *Lords and Ladies*, have singular freshness. The colour printing, too, is excellent.

### MISCELLANEOUS

THE ART OF PORTRAIT PAINTING. By the Hon. John Collier. Cassell. 1cs. 6d. net.

ALTHOUGH we cannot agree with all the author says, we have read this book with considerable interest. The catholicity of Mr. Collier's taste is proved by the series of forty-one excellent illustrations, which include examples as widely different as Holbein and Hals, Whistler and Millais. The flesh tints, by the way, in the reproduction of *Miss Alexander* are much too hot; but with this exception the plates, both in colour and monochrome, represent their originals admirably. The commentary, too, on a body of men so diverse in insight and artistic faculty, while always personal, is far more catholic than the memory of Mr. Collier's pictures might lead one to expect. We notice only one unaccountable omission. The name of Ingres is not mentioned, although one would have supposed that great and severe draughtsman would have been one of Mr. Collier's most cherished divinities. His limitations as a critic are perhaps best illustrated by his frank admission that he does not admire the paintings of Rubens. When once the indifference towards the quality of paint which such an aversion implies is properly realized, it is easy to understand such statements as that Millais (whose maxim 'get the thing right, no matter how you do it,' Mr. Collier heartily endorses) never did anything better than the portrait of Gladstone in the National Gallery, or that technique was the last thing of which Velazquez thought. Similar instances might easily be multiplied, but when allowance is made for this lack of sensitiveness towards the essential feature of all craftsmanship—the perfect use of materials—the author's effort to be impartial deserves all possible praise. Though

in his own paintings this theory compels him to seek for literal truth of aspect rather than for beautiful quality of pigment, he has evidently studied the technique of the Old Masters far more carefully than most professional artists of the day are apt to do, and has faced very conscientiously the difficulties which modern realism has introduced into portrait painting. The book might thus be suggestive to modern students, if indeed the modern student ever reads books. No advice, for example, could possibly be better than that given to miniature painters, to study Samuel Cooper and the Clouets. The work is not too technical for the general reader, and since it is pleasantly written might well be studied outside professional circles.

THE APPRECIATION OF PICTURES. A Popular Handbook for Students and Amateurs. By Russell Sturgess, A.M., Ph. D. London: Batsford. 7s. 6d. net.

MR. R. C. WITT's 'How to Look at Pictures' has hitherto been without a rival in its class. The profusely illustrated volume before us, however, makes a similar attempt to explain in a popular way the most striking characteristics of the great masters, with perhaps rather less method and completeness, if with rather more versatility. We may doubt, however, if any general book of this kind can be of much practical use to beginners. The field of art is so wide that an attempt to cover all of it must end in confusion and superficiality, unless the reader already has some critical equipment. Perhaps the chief value of the book lies in the fact that it is written from the point of view of an American, and therefore presents the things with which it deals in a light which will have the interest of novelty and suggestiveness to English readers.

LA BELLE DAME SANS MERCI. By John Keats. Printed and decorated by Lucien Pissarro, The Brook, Hammersmith, W. 5s. net.

A Dainty booklet containing both versions of the lyric printed with the taste and skill we expect from the Eragny Press. For the collector of curiosities an astonishing *erratum* on the title-page will doubtless give the book additional distinction.

### BOOKS RECEIVED

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. III. Eadie to Harraden. By Algernon Graves, F.S.A. George Bell & Son. £2 2s. net.

REMBRANDT'S RADIERUNGEN. Von R. Hamann. Bruno Cassirer, Berlin.

HANDZEICHNUNGEN SCHWEIZERISCHEN MEISTER DES XV. UND XVI. JAHRHUNDERTS. Part 4. Helbing & Lichtenhahn, Basel. Williams & Norgate, London. 15s. net.

SELECTED DRAWINGS FROM THE OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH. Part IV. Chosen and described by Sidney Colvin, M.A. The Clarendon Press, Oxford. Henry Frowde, London. £3 3s. net.

ORIGINAL DRAWINGS OF THE DUTCH AND FLEMISH SCHOOL. Part 7. Williams & Norgate. £1 14s. net.



## Books, etc., Received

- DIE KUNST: BENVENUTO CELLINI. By W. Fred. Bard Marquardt & Co., Berlin.  
 DIE KULTUS: DIALOG VON MARSYAS. By Hermann Bahr. Bard Marquardt & Co., Berlin.  
 AMERICAN PAINTING. By Samuel Isham. Macmillan & Co. 21s. net.  
 THE GOULD-EN TREASURY. Pictures by F. Carruthers Gould. T. Fisher Unwin. 1s. net.  
 THE WRITER'S AND ARTIST'S YEAR BOOK, 1906. A. & C. Black. 1s. net.  
 THE STORY OF FOUR LITTLE SABOTS. By Dora W. Pearsall. Frederick Warne & Co. 1s. net.

### MAGAZINES RECEIVED

- The Kokka (Tokyo). Rivista d'Italia (Rome). La Rassegna Nazionale (Florence). L'Art (Paris). The Craftsman (New York and Syracuse). Die Kunst (Munich). Gazette des Beaux-Arts (Paris). La Chronique des Arts et de la Curiosité (Paris). Repertorium für Kunstwissenschaft (Berlin). The Quarterly Review (Mr. John Murray). The Fortnightly Review. The Nineteenth Century and After. The National Review. The Contemporary Review. The Monthly Review. The Independent Review. The Antiquary. Review of Reviews. The Rapid Review.

### CATALOGUES

- MARTIN BRESLAUERS ILLUSTRIRTER KATALOG, No. 1. Berlin. CATALOG 500. Joseph Baer & Co., Frankfurt a. M.  
 GRAPHISCHE KUNST. Kataloge. Joseph Baer & Co.  
 BOLLETTINO PERIODICO DEI NUOVI ACQUISTI. Bernardo Seeber, Via Tornabuoni 20, Florence.  
 CATALOGUS VAN EENIGE KOSTBARE OUDE SCHILDERIGEN DOOR HOLLANDSCHE MEESTERS EEN PORTRET DOOR JOHANNES VERSPRONCK. Frederik Muller & Co., Amsterdam.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

- TEI-SAN. Notes sur l'Art Japonais: la peinture et la gravure. (8 × 5) Paris (Soc. du Mercure de France), 3 fr. 50.  
 FOSTER (J. J., and others). French Art from Watteau and Prud'hon. Vol. I. (14 × 10) London (Dickinsons), 6 gns.  
 With an introduction (by R. de la Sizeranne) and articles upon Largillière, Watteau, Rigaud, De Troy, Nattier, Le Moyne, Lancret, etc. Illustrated with chromo-lithographs and photogravures.  
 SUTTER (C.). Eine französische Provinzialschule im XVIII Jahrhundert. (9 × 6) Freiburg im Breisgau (Trömer), 1 m.  
 A lecture (27 pp.) upon the art and artists of Dijon in the XVIII century  
 BÉNÉDITE (L.). L'Art au XIX<sup>e</sup> siècle, 1800-1900. (12 × 8) Paris (Lib. Centrale des Beaux-Arts), 20 fr.  
 The general report on the Fine Art section, Paris Exhibition, 1900, with chapters on the decorative arts, etc. 700 pp. illustrated.  
 WATKIN (R. G.). Robert Browning and the English Pre-Raphaelites. (9 × 6) Breslau (printed by Fleischmann).  
 A thesis (68 pp.) presented for the Ph.D. degree at Breslau University.

### ANTIQUITIES, TOPOGRAPHICAL WORKS, ETC.

- FARCY (L. de). Monographie de la cathédrale d'Angers. Vol. II and Album. (12 × 9 and 16 × 12) Angers (3, rue du Parvis St. Maurice).  
 Contains the furniture and tombs of the cathedral. Part I, containing the treasury, tapestries, and books, was published by Josselin in 1901.  
 ROSS (J.). Florentine Palaces and their Stories. (8 × 5) London (Dent), 6s. 30 illustrations.  
 LINDNER (A.). Der Dom zu Köln und seine Kunstschatze. (17 × 13) Haarlem (Kleinmann), 70 m. 46 plates, 6 in colour, and text illustrations.  
 FERGUSON (Rev. J.). Ecclesia Antiqua: or the history of an ancient church (St. Michael's, Linlithgow). (9 × 6) Edinburgh, London (Oliver & Boyd), 7s. 6d. Illustrated.  
 NORMAN (P.). London vanished and vanishing, painted and described by Philip Norman. (9 × 6) London (Black), 20s. net. 75 coloured illustrations.

\* Sizes (height × width) in inches

- NEEDHAM (R.) and WEBSTER (A.). Somerset House, past and present. (9 × 6) London (Fisher Unwin), 21s. 57 plates.  
 GAUTHIEZ (P.). Milan. (11 × 8) Paris (Laurens' 'Villes d'Art célèbres'). Illustrated.  
 ZABEL (E.). St. Petersburg. (10 × 7) Leipzig (Seemann), 4 m. 105 illustrations.  
 MARÇAIS (W.). Musée de Tlemcen. (14 × 11) Paris (Leroux).  
 A volume of the series: Musées et collections archéologiques de l'Algérie et de la Tunisie; 14 phototypes.  
 PFLEIDERER (R.). Das Münster zu Ulm und seine Kunstdenkmale. (20 × 14) Stuttgart (Wittwer), 40 m. 46 phototypes reproductions, and text of 36 pp.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- MANDER (K. van). Het Leven der doorluchtige Nederlandsche en Hoogduytsche Schilders. Vol. I. (9 × 6) Munich and Leipzig (Müller), 15 m.  
 A reprint of the 1516 edition, with German translation and notes by H. Floerke. Published in v. Frimmel's 'Galleriestudien.'  
 HIRTH (F.). Scraps from a Collector's Note-book, being notes on some Chinese painters of the present dynasty, with appendices on some old masters and art historians. Leiden (Brill), New York (Stechert), 10s. 21 plates.  
 HEILAND (P.). Dirk Bouts und die Hauptwerke seiner Schule. (10 × 6) An inaugural dissertation for the Ph.D. degree of Strasburg University. 168 pp. Printed at Potsdam (Stein).  
 BÉNÉDITE (L.). The Spirit of the Age: the work of Frank Brangwyn, A.R.A. (17 × 11) London (Hodder & Stoughton's 'Artists of the Present Day'), 10s. 6d. 20 plates, including 4 in colour, and 4 original lithographs.  
 LUDWIG (G.) and MOLMENTI (P.). Vittore Carpaccio: la vitae le opere. (13 × 9) Milan (Hoeppli), 48 l. 287 illustrations.  
 HENDERSON (M. S.). Constable. (8 × 5) London (Duckworth), New York (Scribner), 7s. 6d. net. Illustrated.  
 KOCH (D.). Peter Cornelius: ein deutscher Maler. (10 × 7) Stuttgart (Steinkopf), 129 illustrations.  
 SIEBERT (K.). Georg Cornicelius: sein Leben und seine Werke. (10 × 7) Strasburg (Heitz), 10 m. 30 plates.  
 WÖLFFLIN (H.). Die Kunst Albrecht Dürers. (11 × 7) Munich (Bruckmann), 132 illustrations.  
 ARMSTRONG (E. A.). Axel Hermann Haig and his work. (13 × 10) London (Fine Art Soc.), 21s. net. 56 plates, 4 in colour.  
 LÜTGENDORFF (W. L. von, Freiherr). Der Maler und Radierer, F. v. Lütgendorff, 1785-1858; sein Leben und seine Werke. (9 × 6) Frankfurt a. M. (Keller), 8 m. 11 plates.  
 JORDAN (M.). Das Werk Adolf Menzels, 1895-1905. (25 × 18) Munich (Bruckmann), 50 m. 16 phototype plates and 22 in text (20 pp.); in continuation of the work published 1887-95.  
 GENSEL (W.). Constantin Meunier. (10 × 7) Leipzig (Veit-hagen & Klasing), 2 m. 47 illustrations.  
 KNAPP (F.). Michelangelo: des Meisters Werke. Mit einer biographischen Einleitung. (10 × 7) Stuttgart (Deutsche Verlags-Anstalt). 'Klassiker der Kunst,' Vol. VII.  
 REA (H.). Peter Paul Rubens. (8 × 5) London (Bell's 'Great Masters' Series), 5s. net. 33 plates.

### ARCHITECTURE

- BLOMFIELD (R.). Studies in Architecture. (9 × 6) London, New York (Macmillan), 10s. net. Illustrated.  
 Essays reprinted from the *Quarterly* and *Architectural Reviews*: Byzantium or Lombardy, Palladio, the Architect of Newgate, the French Renaissance, P. de l'Orme, Italians at Fontainebleau; illustrated.  
 SIMPSON (F. M.). A History of Architectural Development. Vol. I. (9 × 6). London, New York (Longmans), 12s. 6d. net. Illustrated.  
 BROWN (G. B.). The Care of Ancient Monuments. An account of the legislative and other measures adopted in European countries for protecting ancient monuments and objects and scenes of natural beauty, etc. (9 × 6) Cambridge (University Press), 7s. 6d. net.  
 SOHRMANN (H.). Die altindische Säule, ein Beitrag zur Säulenkunde. (11 × 8) Dresden (Kühlmann), 5 m. 57 illustrations.  
 BURGESS (J.). The Muhammadan Architecture of Ahmadabad. Part II; with Muslim and Hindu remains in the vicinity. (13 × 10) London (Quaritch; Kegan Paul), 31s. 6d.  
 With 85 collotype and other plates. Sequel to the part published in 1900.



## Recent Art Publications

- RAUDA (F.). Die mittelalterliche Baukunst Bautzens. (11 × 8) Görlitz (Tzschaschel), 4 m. Illustrated.
- ROTH (V.). Geschichte der deutschen Baukunst in Siebenbürgen. (10 × 7) Strassburg (Heitz), 10 m. 24 phototypes.
- FIELD (H.) and BUNNEY (M.). English Domestic Architecture of the XVII and XVIII centuries. (13 × 10) London (Bell), 2 gns. net. 'A selection of examples of smaller buildings, measured, drawn and photographed, with an introduction and notes.' 138 plates.
- Illustrated Catalogue of photographs and surveys of architectural refinements in mediaeval buildings, lent by the Brooklyn Museum. Text and observations by W. H. Goodyear. (10 × 7) Edinburgh (Architectural Association).

### PAINTING

- STURGIS (R.). The Appreciation of Pictures, a handbook. (10 × 6) New York (Baker & Taylor Co.), London (Batsford), 7s. 6d. net. 73 illustrations.
- COLLIER (Hon. John). The Art of Portrait Painting. (11 × 8) London (Cassell), 10s. 6d. net. 41 plates, 14 in colour.
- DICKES (W. F.). The Norwich School of Painting: being a full account of the Norwich exhibitions, the lives of the painters, the list of their respective exhibits and descriptions of the pictures. (12 × 10) London, Norwich (Jarrold), 2 gns. 600 pp. illustrated.
- CLAUSSE (G.). Les Farnèse peints par Titien. (11 × 8) Paris (*Gaz. des Beaux-Arts*). 15 phototypes.
- STEINMANN (E.). Die Sixtinische Kapelle. II. Michelangelo. (12 × 9) Munich (Bruckmann).
- With an atlas of 70 plates (the frescoes) including 5 in colour, 9 photogravures, and phototypes. (24 × 18) Vol. dealing with the building and ornamentation of the chapel under Sixtus IV, was published in 1901.
- GRÖNER (A.). Raffaels Disputa: eine Kritische Studie über ihren Inhalt. (12 × 8) Strassburg (Heitz), 3 m. 50c. 2 plates.
- SANTONI (M.) and ALEANDRI (V.). La Pinacoteca e il Museo Civico di Camerino. Catalogo illustrativo. (9 × 5) Camerino (Savini), 50 pp. illustrated.
- MAETERLINCK (L.). Quelques peintures identifiées de l'époque de Rubens. (9 × 6) Bruxelles (Van Oest), 1 fr. 50.
- A review with additions of G. Glück's 'Aus Rubens' Zeit und Schule,' dealing more especially with paintings by G. Zegers and F. Wauters in the Ghent Museum.
- MARCEL (H.). La Peinture française au XIX<sup>e</sup> siècle. (8 × 5)

- Paris (Picard & Kaan), 4 fr. 50. 'Bibliothèque de l'Enseignement des Beaux-Arts'; illustrated.
- BURNE-JONES (Sir E., Bart.). The Flower Book. Reproductions of 38 water-colour designs. London (Fine Art Society), 15 gns. Coloured phototypes of symbolical designs for names of flowers, reproduced by H. Piazza et Cie; with a note by Lady Burne-Jones.

### MANUSCRIPTS

- HOMERI Iliadis pictae fragmenta Ambrosiana phototypice edita cura doctorum A. M. Ceriani et A. Ratti. (10 × 12) Milan (Hoepli), 100 l. A reproduction of the Ambrosian codex of the Iliad in 104 plates, with preface by A. Ratti.
- STETTINER (R.). Die illustriertes Prudentiushandschriften Tafelband. (13 × 10) Berlin (Grote), 75 m.
- 200 phototype plates, supplementary to the volume published in 1895.
- DIOSCURIDES. Codex Aniciae Julianae picturis illustratus nunc Vindobonensis Med. Gr. I. phototypice editus. Vol. I. (21 × 15) Leyden (Sijthoff), in 2 vols. £30 10.
- Edited by J. Karabacek, with artistic and palaeographical introductions.
- JAMES (M. R.). A descriptive catalogue of the manuscripts in the library of Pembroke College, Cambridge. With a hand-list of printed books to 1500, by E. H. Minns. (11 × 7) Cambridge (University Press). 9 plates.

### MISCELLANEOUS

- SPELMAN (W. W. R.). Lowestoft China. (10 × 7) London (Jarrold), 3 gns. 98 plates, 26 in colour.
- ALLEMAGNE (H. R. d'). Les Cartes à Jouer du XIV<sup>e</sup> au XV<sup>e</sup> siècle. 2 vols. (13 × 10) Paris (Hachette). Illustrations, many in colour.
- BELL (M.). Old Pewter. (9 × 6) London (Beli); New York (Scribner), 7s. 6d. net. 107 plates.
- FORRER (R.). Les Étais de la Collection Ritleng à Strassbourg. (13 × 9) Strassbourg (*Revue Alsacienne illustrée*), 30 m.
- With an historical sketch of pewter, 53 phototypes, text illustrations, marks, etc.
- BENESCH (L. von). Das Beleuchtungswesen vom Mittelalter bis zur Mitte des XIX Jahrhunderts, aus Oesterreich Ungarn. (16 × 12) Vienna (Schroll), 42 m.
- A valuable collection of reproductions of Austrian mediaeval and modern lighting apparatus. 60 phototype plates, and prefatory notice of 40 pp.

## ART AFFAIRS IN GERMANY

**I**N the November issue of THE BURLINGTON MAGAZINE reference was made to the trouble occasioned at Frankfort-on-the-Main by some clauses in the will of the founder of the Städel Museum there. The trustees have since altered their position and no longer stick to a literal interpretation of the document. In consequence of this the city is going to erect a new wing at one end of the building, which is to house the present collection belonging to the town and the museum of modern painting to be commenced presently. There is a suitable site for another wing at the other end of the building at the disposal of the trustees of the Städel Museum should they find that in course of time the institution provided for by Städel requires more housing room than is at present available. Moreover, these same trustees have allowed their newly-appointed director, who will hold the position *vice* the excellent L. Justi, to officiate also as director of the new gallery of modern painting.

He will be at once their officer and a municipal official. Everything, accordingly, that Justi pleaded for has been granted, and it is only to be regretted that the trustees did not adopt the correct estimate of the requirements of the case *before* they allowed Justi to depart.

There is an especial interest connected with this affair in so far as it seems to prove that public opinion is occasionally a matter of great importance in such matters. The trustees could in no way be coerced to any move, and if they appear to have yielded it was to public censure only, even though in this case the 'public' was not numerically strong, being limited to the professional museum men and connoisseurs in Germany.

Among all our living rulers none perhaps has a keener interest in art than the grand duke of Hesse, and his love extends in addition to the most modern phases of art. The artist-colony at Darmstadt, if not exactly founded by him, lives by his moral and in part by his pecuniary support. It is through his influence that Darmstadt has been elevated within the past decade to the



## Art Affairs in Germany

rank of one of the German art centres. H.R.H. the Grand Duke has just furnished a new proof of his interest in modern art. The Grossherzogliche Keramische Manufaktur, a new pottery, has just been established at Darmstadt, and the registers show that the owner is Grand Duke Ernst Ludwig in person. J. Scharvogel, a ceramist of some standing, was made manager of the business.

Mannheim, the one city of Germany laid out after the prosaic American fashion in geometrical squares, with streets numbered and lettered instead of being named, has a virtually business population. This, like that of many other commercial and industrial towns in Germany, has of late launched into art. So much has been said and written of late about decentralization in art and about fostering local traditions, that it is not surprising to see any number of towns all over the country lifting up their heads and entering the ring.

Mannheim is at least one of those places which has an old tradition to fall back upon, and that tradition, curiously enough dating from the latter half of the eighteenth century, points in many ways to England. The Elector Palatine Charles Theodor, to whom Mannheim owes parts of its palace and Schwetzingen, appointed Valentine Green his engraver in 1775. Green's principal object seems to have been to engrave the Electoral Gallery, then at Düsseldorf, now at Munich, and make money with it in England. But he must have exercised some influence at Mannheim itself, for this and Vienna are the two German places at which the particularly English arts of mezzotinting and stippling flourished for a time. After the departure of Sintzenich and his followers, the craft died out and Mannheim sobered down to the very matter-of-fact town that it now is.

At present the architect Billing is erecting a structure there which is to serve as a new municipal museum. It is to be inaugurated with an

important International Exhibition of Fine Art in 1907, in connexion with which an exhibition of garden culture will be held. This latter is a thing they are particularly interested in along the Rhine, and Olbricht, Behrens, and Billing have already shown at Düsseldorf and elsewhere their notions of a modern garden.

From Italy reports arrive stating that the museum thieves are at work as lively as ever. Their friends in Germany do not seem to have retired from business either. From the Archives at Weimar a lot of Goethe autographs have been purloined, and the latest news is that thirteen drawings and watercolours are missing from the private collection of the Grand Duke there.

A merchant of Magdeburg, Mr. H. Godecke, has given a Meunier bronze representing a dockyard labourer to the museum of this town, and Dr. Aufrecht, another citizen of the same place, gave £1,125 to two artists' societies with which to buy modern pictures for the same institution. (It would have been more to the point to hand them over to the museum-director for the same purpose!) £250 has been given by someone else to start a fund for the purchase of paintings depicting nooks and corners of old Magdeburg doomed to vanish. This is the second museum in Germany which has money at its disposal for such purposes, Hamburg being the first. In some other cities, like Dresden and Munich, the city council orders and buys any painted mementos of their town, which are deposited in the municipal buildings, such as the town hall.

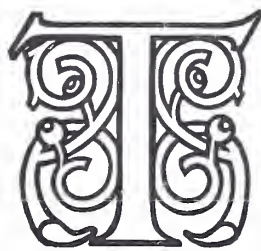
At Basle the antiquarian collections of the Historical Museum are at last again on view after a long period of building and rearrangement. A new structure has been put up for them, but the architectural fragments and the engraved inscriptions are still shown in the court of the old museum building.

H. W. S.

## ART IN AMERICA

✿ EDITED BY FRANK J. MATHER, JUNR. ✿

### THREE GREEK MIRRORS IN THE MUSEUM OF FINE ARTS, BOSTON



HE mirrors here published (page 369) are of a type usual in the fourth century B.C.—a burnished disc of bronze raised slightly above a heavy rim to which the cover with its decorations in relief is held by a hinge, where a swinging handle also is attached.

These are respectively 0.15 m., 0.168 m., and 0.163 m. in diameter.

The *emblemata* of the first of the three mirrors, which is a recent gift from Mr. Edward W. Forbes,

represents a combat between two hunters and a wild boar. The animal has bristling mane, after his kind, a shaggy hide and long tail, producing rather a decorative than realistic effect—a type that recurs on Aetolian coins. He charges to the left upon one of the hunters, who, drawing back from the furious onslaught, has uplifted his lance in his right hand in the position for a thrust. (The spear, a separate piece of bronze inserted in the hand, has been lost.) With his extended left hand he grips his sword in its scabbard—we see the hilt above his hand—ready to draw the blade the moment the spear has been cast. The rapid motion has flung his *chlamys* out behind as if swept by the wind. His huntsman's hat has



GREEK MIRRORS RECENTLY AC-  
QUIRED BY THE MUSEUM OF  
FINE ARTS, BOSTON U.S.A.



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## *Greek Mirrors in the Museum of Fine Arts, Boston*

fallen on the stony ground at his feet. His companion, who stands at the right behind the boar, swings a double axe (the handle inserted) over his shoulder with great force ready to crash into the animal's back. He wears laced hunting boots, while his cloak of heavy stuff, thrown by his impetus into a figure with spiral curves, contrasts with the brilliance of the nude body, and balances the flower-like harmony of the other's garment. His conical cap, laurel-wreathed, lies at his feet. The face of this second figure fortunately is preserved. The beautiful profile strongly recalls Attic types of the end of the fifth century and early fourth, and the bodily forms, no less than the treatment of the drapery, point likewise to that period. In the measured vigour of the action, in the harmony of lines and unity of effect, in precision and resource of execution, the relief is admirable, and altogether not unworthy of the great period of Greek art.

A Greek of the time would doubtless have recognized at a glance in this group Meleager and the Tegean hero Ankaïos fighting the Kalydonian boar; the double-bladed axe seems to have been accepted as the distinctive weapon of Ankaïos,<sup>1</sup> while Meleager is repeatedly portrayed on vases and reliefs as he is shown in this composition. The great hunt in which heroes from all Greece of the generation before the Trojan War joined Meleager to deliver Kalydon from the ravages of the monstrous boar sent by the wrath of Artemis, was a natural subject for artists; evidence points to an important painting of the time of Polygnotos as the common source of many known renderings of the event. Among these an Athenian amphora from the Cyrenaica, now in St Petersburg, repeats these figures in its central group.<sup>2</sup> A comparison of the vase and the relief will leave no doubt that they are derived from the same source.

It will not have escaped observation that the design is too large for the mirror, and is clearly not planned for a circular ground, that the row of holes drilled near its lower edge and the punched hole at the top serve no purpose now; the relief, in fact, was not originally designed for its present use. The rows of drilled holes suggest that it was sewn on leather. In that case, the upper edge would also probably have been perforated; and indeed it is necessary to assume, in order that the figures may be suitably placed in the field, that the original upper edge was at least a centimetre above the present top. No part of the lateral extremities appears clearly to be preserved, though there are indications that on the right-hand side the edge may have followed nearly the present lines. It is not impossible that the relief was intended to ornament the leathern shoulder-piece of a cuirass of the type frequently shown on

Greek vases of the fifth century. The relief, being but slightly convex, must have had its place on the lower forward part of the shoulder-strap. The upper part, being of leather alone, or of leather with metal imbrications, would have followed the curve of the shoulder.

If this relief decorated one of a pair of shoulder-pieces, its pendant would have shown a similar design but with the direction of action reversed. A possible subject, the slaying of the sow of Krommyon by Theseus, suggests itself. While the Kalydonian boar is all but universally represented as here charging to the left, the sow of Krommyon usually faces the right.

When the top of the relief had been broken off and it had ceased to serve its first purpose, the hole was punched near the upper edge for suspension. The form of the case itself is late enough to allow ample time for both the original and secondary use of the relief before it was fastened to this mirror. It may then not be over-fanciful to suppose that some lady whose predecessor in title had worn the relief as part of his parade armour, and in whose family it had remained, finally applied the decoration as it has descended to us.

The second mirror<sup>3</sup> is admirably preserved, even to the swinging handle and the ring by which the cover was lifted. The subject may be derived, but the rendering in high relief is individual and the work of a master of expression. He has not presented the familiar struggle of a centaur with a nymph, but, fitter subject for the toilette of its possessor, the escape of the maiden with her lover. Resignation is expressed in the hands of the girl; there is a tender passion in the meeting glances. The moment is charged with joy, a sense of harmony inspires the lines of the bodies, the tossing garments, down to the very feet of the happy pair, which we fancy in a moment to be dancing on the turf when the motion arrested by the artist is complete. The softness of her form, the nervous touch of his hand, his tender embrace—the warmth of the bodies almost—are suggested with a freedom of touch which in the rendering of the centaur's head reaches indefinable tenderness.

The third mirror<sup>4</sup> bears a relief representing two figures seated on a rock. Though it is possible to detect a more conscious balance and counterpoise, of nude and draped, of man and woman—the more conventional unity in variety of classic art—the science rather of jewellery than of sculpture in the ordered folds of the girl's chiton and himation and in the chasing of the leopard's skin on which the figures sit—features which are consistent with a more self-conscious period than that which produced the second mirror, it is not a conventional piece for the market, but a creation of genuine feeling that presents itself to us. The

<sup>1</sup> Euripides had spoken of Ankaïos swinging the two-bladed axe.

<sup>2</sup> Cf. *Annali del' Istituto*, 1869, plates L, M, and 'Monuments,' *Plot*, vol. x, p. 45.

<sup>3</sup> 'Annual Report,' 1896, p. 29, No. 17.

<sup>4</sup> Acquired 1901



## Art in America

full significance of the composition fails from the loss of the heads; still it is possible to recognize that with her right hand the girl drew a veil from her face which was probably gazing toward her companion as his was certainly turned to her. One hand of each rested upon the other's shoulder. The tree to the right gives a sense of sun and shade, of the free air, completing an idyllic moment. Because of the leopard's skin it is probable that the group is to be interpreted as Dionysos and Ariadne, and in this delicate rendering we may see the tender moment when he has awakened her love.

I must add, in conclusion, that I am indebted to a colleague for assistance amounting to joint authorship.

B. H. HILL.

### A PROJECT FOR THE ADVANCEMENT OF ARCHITECTURE

A NEW symptom of that expansive spirit at present prevailing to a remarkable degree among our artists, is the proposal to establish a National School of Architecture, which shall foster genius, raise the standard of taste and accomplishment, and do many other admirable things commonly expected of a great institution at the moment of inception.

The project had its origin in the Society of Beaux-arts Architects, graduates of the École, who for some years past have been conducting a school of considerable size and influence, though without a building of their own or a salaried professor. The society began with one or two modest *ateliers*, maintained by a few zealous members; in the meantime its power has grown, so that now it enjoys the moral support of several institutions of learning in this country and one at least abroad. The worthy aim of this society has been largely to improve the opportunities of draughtsmen in architect's offices by supplementing their office-training with systematic education and ordered direction, and it is believed that with a central building in the heart of the city and sufficient support to entertain a greater number of students, and to hold exhibitions, conduct examinations and award prizes on a larger scale, its value and importance may be enormously increased.

It is a little too soon to discuss the measures proposed. They have not yet been definitely formulated, or, if they have, the programme has not been published; but from what has been published it is manifest that, while a considerable latitude is to be allowed to students, a particular endeavour will be made to meet present needs and present conditions in a franker and less evasive spirit than has hitherto obtained. This may at least be reasonably argued from a dark saying attributed to the president of the society, that the movement was expected 'to give unity where there is now chaos,' and 'go far towards harmonizing conflicting elements.'

If this be anything more than an idle commonplace, it means that one of the essential weaknesses of architecture as usually practised in this country has declared itself, and that the architects have begun to face it as a practical problem instead of playing with it as an amusing subject for academical speculation. The truth is that the wiser part of them have long since discovered that an excellent education in a library may prove inadequate in the presence of certain vulgar conditions, and that a great deal of 'art' will often be insufficient to meet the requirements of an ordinary modern building. And if there be any doubt about the matter on their part, there is none on the part of their co-workers the engineers, whose prosaic part is to supply a setting for their ornaments, and incidentally a practical habitation for men. Now the engineers, an inartistic race, are beginning to have misgivings and to wonder why, for instance, the erection of a modern office-building, which requires much more engineering skill than the paving of a street, should be put into the hands of one whose whole occupation often consists in nothing more than covering up their useful work with the cast-off architectural clothing of another age. Nor are the managers of the artistic slop-shops by any means ignorant of the danger that threatens them in the growing conceit of these upstarts. They have learnt by cruel experience that engineering contractors are very apt to resent a convention which reduces them to the quality of mere assistants, and are wondering how long their ready-made patterns will serve to establish their supremacy as the guides and guardians of taste in the eyes of the public.

One of our eminent professional architects in drawing the attention of his brethren to the danger that threatened them, remarked, a year or two ago, 'that the engineer's point of view was strictly quantitative,' and that it was therefore their business to see that he did not usurp their place in the development of our great cities. But the truth is that our engineers in the matter of construction have left our artists far behind, progressing steadily and adapting themselves to the changing needs of the time, while the majority of the artists have had no other thought but to tinker with obsolete fashions and apply them to modern purposes with as good a grace as the engineer's work will allow; their procedure being to let him raise his ugly but necessary steel structure, and then, with art of a sufficient acreage, to cover up his crudities and establish something conformable to their brick-and-mortar notion of what a building should look like.

This is true history, and if the Beaux-arts Architects are ready to deal with it in a proper spirit there may be reason to believe the enthusiasts who already declare that the National School is destined 'to revolutionize architecture in this country.'

CH. FITZGERALD.









W. H. S.

*Italian Bronze*  
*In the collection of Sir William Bennett, K.C.B.*



# THE FUTURE ADMINISTRATION OF THE FINE ARTS IN ENGLAND

IT is perhaps no more than a coincidence that the coming of a new Government credited with a desire to reform our internal administration without fear or favour should be accompanied by a certain stir in the art world. Yet the excitement over the Rokeby Velazquez, the keen interest aroused by the vacant directorship of the National Gallery, the plea for a ministry of the Fine Arts, and the Chantrey Commission, indicate that the artistic public had been dissatisfied with our haphazard way of managing our affairs long before Mr. Balfour's resignation.

In the January number of *THE BURLINGTON MAGAZINE* we attempted to discuss the situation so far as it affected our more conspicuous treasures in private possession. Since then not only has the National Art Collections Fund accomplished its purpose in the face of very great difficulties by saving the Rokeby Velazquez for the nation, but two pieces of writing have appeared which help to place the points at issue in a clearer light. Professor Baldwin Brown's book on 'The Care of Ancient Monuments,'<sup>1</sup> as we have briefly indicated elsewhere, is an invaluable digest of current legislation both here and on the continent, while Mrs. Strong's most suggestive plea<sup>2</sup> in the *Nineteenth Century* for February for the systematic registration of works of art in Great Britain carries matters still further.

Now, although the Liberal Government may perhaps not include many names that are intimately connected by the public with the criticism or patronage of the fine arts,

the personal interest which we understand is being taken in considering the difficult questions raised by the vacant directorship of the National Gallery is a hopeful augury for future activity, and the various proposals that have been made for the amendment of existing conditions can no longer be regarded as subjects for merely academic discussion.

They may be roughly arranged as follows :—

- (1) The co-ordination of public institutions and private societies for united action whether by the creation of a Ministry of Fine Arts or otherwise.
- (2) The systematic registration of the works of art in private possession in Great Britain, and the securing of them to the mutual benefit of their owners and the public.
- (3) The provision of funds for these purposes and for further purchases of works of art by the nation.

The last of these needs seems to us at the moment the most important of all, since upon its fulfilment the other two depend. Reliance under existing conditions upon special Government grants or upon a regular allowance from the Treasury is as unreasonable as reliance upon private generosity is hazardous. We think the difficulty could be met by the means we have already suggested, namely by a tax on art sales of all kinds, coupled with an export duty on works of art, and perhaps with an increased elasticity in the employment of capital sums bequeathed. This question should be settled with the least possible delay, and with the settlement a definite national claim should be pronounced upon the dozen or twenty masterpieces of the first rank to which we alluded in January. These may seem to

<sup>1</sup> Cambridge University Press. 7s. 6d. net.

<sup>2</sup> Mrs. Strong somewhat weakened her case by criticizing one or two existing institutions, notably the British Museum, on inadequate grounds. Of recent years the museum authorities have done so well for the nation that it is only fair to them to say that their efforts were thwarted simply by the longer purses of their rivals in other countries, and not by any lack of energy and foresight.



## *Future Administration of the Fine Arts*

stand in no immediate jeopardy, but until their position is made absolutely safe the prosecution of any larger scheme involves a risk which the nation ought not to run.

The creation of a Ministry of Fine Arts, however desirable in itself, cannot be achieved by a stroke of a pen. To be representative and to do good service it must be a natural growth, and no harm will be done by keeping the scheme in mind, but in abeyance also, until united effort over some great national cause has enabled private societies and public officials to work with the least possible friction and jealousy, and what is more desirable still, has taught us who are the men who can be relied upon to serve the nation well. The requirements of a Ministry of Fine Arts are peculiar, and before we commit ourselves to a departure so novel to the British mind the experience gained by some common undertaking would be invaluable. In such a case caution at the start will prove a saving of time in the end.

The opportunity would seem to be offered by Mrs. Strong's suggestion; yet this unfortunately raises so many points of interest that we cannot at present deal with more than a few of them. In itself it is obviously desirable as a preliminary step towards the systematic administration of the arts in any country, that we can only be surprised that it should have had to wait so long for an advocate.

The picture presented is an attractive one. Were all our treasures properly catalogued, housed, and preserved in the collections to which they belong, and made accessible to the public with less annoying restrictions than those in force at so many 'show places,' we should indeed be a fortunate country. Instead of a few museums, at the best somewhat formal and sometimes casual aggregates, we should have many museums the contents of which would have an enhanced value from their setting, from the evidences of personal taste and continu-

ous civilization around them. Only in one respect is such an arrangement less than ideal—and that is in the case of works of art of the rarest and supreme order. In their case practical utility might justly be regarded as stronger even than family associations, and their deposition when opportunity offered in one of our great central museums would be a real gain. There the risk of loss by fire or of accidental damage whether by exposure to an unsuitable temperature or from carelessness would be reduced to a minimum, while from the point of view of the student of moderate means, as well as from that of the general public, the increase of accessibility would be an enormous advantage.

This registration of works of art, if carried out with the thoroughness which its proposer advocates—and no one would wish it to be done otherwise—presents two practical difficulties for us to face :

- (1) It is somewhat costly both at the start and afterwards.
- (2) Whatever precautions are taken it must rouse unworthy owners to a sense of the value of their possessions, and so bring them into the market.

The initial expense cannot fail to be considerable. The term 'works of art' is a wide one, and the miscellaneous objects contained in any large country house would tax the knowledge of even a committee of acknowledged experts. Now, expert advice of a competent and trustworthy kind cannot fail to be expensive, even without considering the cost of travelling and photographing ; nor could the committee be expected to work very rapidly—the field to be covered is too large. Four or five years would not be an excessive time for the completion of even a preliminary register.

Then follows the equally troublesome question of keeping the register up to date. All the time the register was in progress owners would be selling and purchasing,



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so that the work of the committee would have to become continuous and permanent. The registration of our works of art in fact would seem to involve the creation of a special department, affiliated perhaps to our existing museums and galleries, and, like them, dependent upon the Treasury.

The second disadvantage of such a national scheme of registration of works of art is the inevitable interest it arouses in the minds of their owners. In most cases, of course, this interest will be wholly beneficial, and will act as a stimulus to many who have hitherto regarded their possessions with comparative indifference. More rarely, but none the less certainly, it will rouse owners who have no interest in art to the consciousness that they possess things that are worth a great deal of money, and therewith provide an irresistible temptation to send them into the market at once. At present, in fact, our national ignorance is often our national safeguard.

When that safeguard is once removed, as it almost certainly would be by any official inquiry, legislation would have to be substituted for it, and then a grave difficulty at once arises. Effective legislation must involve some interference with the rights of private property, and the interference becomes the more prominent as the legislation grows more complete. The resentment against such legislation, even in Italy, has given rise to endless delays in passing Acts, and to endless difficulty in enforcing them. In England the opposition to any drastic measure would at least be equally strong, and no Government would probably care to face it.

We have then to ask ourselves if any compromise is possible. Can we make our national position tolerably safe without gravely infringing the rights of private property?

Perhaps the problem may best be solved by taking a hint from Italy, and drawing

at the outset a sharp distinction between the many works of art that are valuable, and the few invaluable treasures whose sale would, to quote Professor Baldwin Brown, 'constitute a serious loss to the artistic patrimony of the nation.' We are thus brought back to the conclusion arrived at in our January number, namely, that the nation should at once claim an absolute right of pre-emption in the case of a limited number of works of art whose loss would be irreparable. The total number of objects covered by this claim should be small, not exceeding twenty paintings, and perhaps a similar number of antiquities and other works of art. Interference with private property would thus be restricted to the least possible limits, and the claims upon it would be fully justified by the needs of the nation.

All other works of art placed on the register might be made free of death duty, on condition that they should be reasonably accessible, and perhaps that no sale should take place without previous notice being given to the authorities.

As the ground covered by these rough notes is so wide, it may be well at the risk of repetition to sum up the lines on which immediate action appears to be possible as well as necessary.

The first step is the formation of a preliminary conference, representing the acting authorities of the British Museum, the National Gallery, the National Portrait Gallery, the Wallace Collection, and the Victoria and Albert Museum, together with the Hellenic Society, the National Art-Collections Fund, and the Society of Antiquaries (to include small associations might make the committee cumbrous), to approach the Government and obtain immediate legislation for—

- (1) The statement of a national right of pre-emption upon a small number (not exceeding forty at the most) scheduled pictures and



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works of art whose loss would be irreparable.<sup>3</sup>

- (2) The provision of a fund for their purchase by the imposition of a tax upon sales of works of art, and an export duty, the proceeds to be ear-marked by the Treasury,<sup>4</sup> and reserved for this special purpose.
- (3) The appointment of a Royal Commission to consider and secure the proper registration of works

<sup>3</sup> Legislation must of course precede the making of the list, otherwise the list would be a helpful *cicerone* to our rivals. The proportion of pictures may safely be made considerable. Our store of antiquities will constantly be increased by future excavation, but not, alas! our store of Titian and Rembrandt.

<sup>4</sup> A portion of the income, not exceeding say one-third, might reasonably be allotted each year to supplementing the efforts of the National Art Collections Fund, or providing for the cost of each year's additions and alterations in the register; but this fund should not be burdened with the initial cost of the register, since it is needed to provide for sudden crises like that which almost cost us the Rokeby Velazquez, and until its total is sufficient to render us immune against even a succession of important sales the money should be jealously guarded.

of art in private possession in England.

We trust we shall not appear presumptuous in putting forward these imperfect suggestions upon matters so difficult and intricate. The time, however, does not allow of hesitation or delay. As we have already pointed out, the drain upon us is so rapid that in the next few years, if prompt action is not taken, action and regret will be alike useless, for the best of our treasures will have passed into the hands of more generous and far-sighted nations who are not likely to let us have them again. The National Art-Collections Fund has served England well in the matter of the Rokeby Velazquez. Will it not now do us the still greater service of taking the first step towards united action by arranging for this preliminary conference to meet?

## A STUDY FOR THE FÊTE DE ST. CLOUD BY FRAGONARD

THE opening of the Wallace collection in 1900 gave the English public their first opportunity of examining at leisure several brilliant cabinet pictures by Fragonard. Two years later the loan by Mr. Pierpont Morgan of the five panels for Madam Dubarry's pavilion enabled us to see his powers exercised on large decorative paintings. The impression left was one of easy gaiety and supreme technical accomplishment, which in some instances appeared to anticipate the arrival of the new perception of natural atmosphere and illumination which was to be the artistic event of the nineteenth century. These instances, however, were exceptions to the general rule, for in by far the greater portion of his works Fragonard is the typical artist of eighteenth-century France. In him culminates its materialism, its graceful artificiality, its lightness of heart, its lively talent, and these qualities are but rarely disturbed or displaced by the sense of the gravity of substantial

things that we note in Chardin, or of an unseen presence that broods, perhaps not altogether kindly, behind the butterfly creatures of Watteau.

In Sir James Knowles's delightful drawing Fragonard for once gives us a glimpse of something greater than his wont. Here the trees spread their arms largely and freely into the misty sunlit air, and in the cool shadow under them rises a colossal statue, a gracious divinity still, but impressive too from its size and colour and quietness. As in some of the compositions of Piranesi we feel the contrast between the mass and bulk of a great structure and the delicate figures who sport beneath it. Fragonard for all his art is rarely so impressive. We have only to turn to Mr. Leopold Goldschmidt's picture<sup>1</sup> to see how quickly the feeling evaporated and was replaced by his native cleverness.

<sup>1</sup> Reproduced in *THE BURLINGTON MAGAZINE*, vol. iii, No. 9, p. 286.



STUDY FOR THE 'FÊTE DE ST CLOUD,' BY FRAGONARD  
IN THE COLLECTION OF SIR JAMES KNOWLES, K.C.V.O.









## INDEPENDENT ART OF TO-DAY

BY BERNHARD SICKERT



MESSRS. Thomas Agnew and Sons have not cast their nets wide enough in their exhibition of 'Some examples of Independent Art of to-day, English, Scottish, and Irish'; nor, except in a few cases, have the best examples been secured of the artists represented.

I do not follow in what sense the term 'independent' is to be understood. Fifteen members of the new English Art Club and thirteen of the International Society have pictures here, and it can therefore hardly be said that these artists are independent of the two societies named. What is meant, I suppose, is that they are independent of the Royal Academy, which is true enough; but such restriction gives to the R.A. an importance to which artistically it has no claim.

I am curious to know where to find the Irish element. Mr. Orpen is an Irishman, and Mr. Charles Shannon's name sounds Irish, but the rest appear to be thoroughly English or Scottish.

Speaking of nationality, how is it that a Welshman of genius, Mr. Augustus John, is not represented at all? He has received the tribute of unlimited abuse, but his remarkable gifts should have secured him a place here.

Besides Mr. John, a really representative exhibition of 'independent' art should include works by Mr. Muirhead, Mr. Charles, Mr. Mark Fisher, and Mr. Muhrman.

The examples of the Glasgow school would be disappointing if it had not been evident of late years that as the leaders pruned themselves of extravagances there was a corresponding loss of vigour and exhilaration. The romance that attracted Munich and Paris seems to have died out, and though the accomplishment is perhaps greater there is the tameness of repetition.

Among the few works here that take a very high rank is the landscape by Professor Fred. Brown, *On the Wye*. It seems like an impertinence to speak of progress in connexion with an artist of Professor Brown's eminence. Yet the recognition of a steady single-minded devotion to his art, and a freshness of vision which has been happily unimpaired by his duties as a teacher, should be warmly and gratefully expressed. Professor Brown has never surprised or shocked us, his work is always unaffected and unpretentious, and in these days of startling sensations I am afraid we are apt to be unjust to the very class of art which should be most encouraged. For the qualities of Professor Brown are not those of mere scholarship and cold technical perfection. Nevertheless from year to year the development, slight though it may be, has been always continuous, and if we now compare his work of the early days of the New English Art Club with this landscape, we find it measures a great span. The manner in which the castle and mead on the further side of this placid water have been thrown into the distance without any of those arbitrary tricks involved in mere scumbling and haziness, the precision with which the exact nuances of tone and colour have been hit, as seen in the different qualities of the fresh verdure on the further and nearer side, are simply beyond praise. If there is a fault, it may be found in the hardness of edge, a slight tightness and lack of atmosphere in the tree stems; but since Hobbema and Constable were equally sinners in this respect, it need not disturb us much.

Mr. Steer's contributions, the one a landscape, *Sunset*, the other a figure of a girl with landscape background, are Steer's at his best—which means, speaking frankly and boldly, that they are the work of the greatest painter now living and working in England. In early days his shouts of



## *Independent Art of To-day*

delight were somewhat disturbing to the decorous, but the *Sunset* is like a sigh of ineffable content, so calm and peaceful is this broad sunlit water, with the lazy old boat and its flapping sails.

Mr. Steer is painting in 1905, not a century earlier, and is therefore unable to attain in the manner of his painting that serenity he has achieved somehow in the end. Critics who approach too closely will entangle their coat-tails in the knots of pigment, and will, as before, be aghast to find these scrapings and daubs and apparently haphazard points and blots. If Mr. Steer could bring to bear on his work that anxious scrutiny and search for quality that so evidently preoccupies Mr. Charles Shannon, his work would be on a level with that of the masters. But the alternative of our times is, unfortunately, for an artist either to tell his own story with the loss of some beauties if not of all in his material, or to attain quality at the sacrifice of everything else. It was not so a hundred years ago. Turner was trained in such a sound school that even in the latest period, when he launched out into undiscovered countries, the perfection of style of his earliest teachers, such as Claude or Vandervelde, is merely enriched, not annihilated and overwhelmed. This is more perceptible in the unfinished pictures recently recovered than in the baffling perfection of the finished works. Here we can see that beautiful quality which was attained at every stage of the picture, unsought and unnamed. I do not suppose that Turner ever thought about quality, or would have quite understood what is meant by it in our jargon. It just came to him as it did to painters vastly his inferiors of his own period. Mr. Charles Shannon certainly does succeed in attaining it. The surface of *The Mill Pond* is a delight to the eye, but, as I have indicated, to the immolation of everything else. I should have liked to have con-

fronted Ruskin with this canvas, and watched his stare of stupefaction and listened to his caustic remarks :

What are all these people about? What fruit is that man eating in the centre of the picture, and why has he chosen that moment, when it must be rather cold work? The figure behind him, who bends over with arm outstretched—is there any motive for his action? The diving figure, falling headlong—is he really diving? And in sum, what is the meaning, what motive have we here? Is it in illustration of some ennobling theme, is there any esoteric meaning in these figures of nude youths gracefully flopping about? and so forth.

The answer is simply that these youths are not doing anything in particular. They have posed to Titian and to Andrea del Sarto, they have posed to Watts and Burne-Jones, and now they are posing to Mr. Shannon, and are heartily tired of the business. It is a paradox in art that the element of permanent interest is merely the art, but that if an artist sets out deliberately to satisfy us in this alone, if his aim is merely art for art's sake, we fail to be convinced or interested. There must be a more intimate connexion with life, with nature, with our passions and sympathies and interests. The unattached decorative artist is one of the most curious phenomena of our times. Mr. Shannon is the kind of artist who, in better times, would have been given definite themes, and commissioned by the church to fill definite spaces under salutary restrictions. Watts's later themes were of the vaguest description, and it is but a step from his *All Pervading* in the Tate Museum to the *Mill Pond* of Mr. Shannon, which has no ostensible *raison d'être*. Julius II, with his pertinacious and arbitrary ferule, would have been the right patron for such artists. Perhaps some day we shall see the State or the Corporations take his place under proper guidance. Mr. Shannon's other picture, *Tibullus in the House of Delia*, has a more definite theme, which, however, cannot make any general



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appeal. Yet even this motive, slight as it is, generates a little fire. The clashing goblets that meet over the girl's head are spirited in action. Technically, these two pictures are most accomplished. The drawing is a little uncertain, e.g. in the left hand and wrist of Delia; but the colour is charming, and the surface is a delight to the eye.

Mr. Strang labours under the same disadvantage, absence of motive; but besides this, his drawing is not only uncertain, but clumsy as well, and he appears to have no eye for colour. The worst of it is that there is a great deal of colour or colours in *Supper Time*, but the combination of an acid peacock, crushed strawberry, and a peculiarly cold blue is a little terrific.

Mr. Ricketts is an artist who is simply chock-full of ideas. He is also remarkably proficient in the study of details. He has done admirable studies of drapery, hands, the muscles of a man's back, the turn of a head, strong and fine and nervous. The strange part about his art is that the two elements never meet. He does not seem able to utilize his ability in drawing for the proper construction of his figures when placed appropriately in dramatic action.

*The Betrayal* is dramatically a fine conception, but we should hardly be able to conclude from it that Mr. Ricketts is the accomplished draughtsman that he undoubtedly is. There is the oddest estrangement between the two sides of Mr. Ricketts's brain, between conception and execution, each perfect in its way, but irreconcilable.

Millais had the first conception of *The Huguenots* in *Two Lovers Whispering by a Wall*, which he sketched 'out of his head.' He then obtained models, and whilst copying them with the utmost faithfulness, did not obliterate his first idea.

So with Holman Hunt; the poignancy of the *Claudio and Isabella* is seen in the first scribbled note, where Claudio clutches

his manacled ankle. This was never lost, but, on the contrary, enhanced by the most elaborate precision and finish of detail. No doubt these two Pre-Raphaelites were men of extraordinary power as illustrators. But much less than this would be adequate for rendering the figure of the Christ in *The Betrayal* a possible or credible figure.

Would the majesty of Christ be offended if His right arm were in proper proportion to His body, or if there were any indication of a trunk beneath the grand sweep from the left shoulder?

I do not think so, and I do not accuse Mr. Ricketts of thinking so, or of any conscious affectation of Blake-like rigidity and constructive monstrosity. I have known painters with ideas, and not much else, like the late marchioness of Waterford; I have known painters of execution, and not much else, like—who shall we say?—Vollon, for instance; but a painter who has both gifts and cannot, or at least does not, reconcile them, is curiously characteristic of our times.

There is grand colour of a quiet kind in Mr. D. Y. Cameron's *Berwick-on-Tweed*, as there was in his *Glencaple* at the International.

Professor C. J. Holmes has invented or rediscovered a peculiarly lovely blue, but is perhaps a little too pleased with it in *The Hills of Dornach*. Mr. Conder, who at his best is a great colourist, has extraordinary lapses. The blue mantilla of *La Belle Antonia* clashes terribly with the pink skirt. Mr. Brabazon, also a great colourist, has two charming water-colours, but he, like Mr. Conder, having recently shown a quantity of his work, is not seen at his best. Here again Mr. Steer shows himself complete master. The colour of *Summer*, a harmony in mauve and pale olive, is grave yet not sad, and brilliant yet not gaudy. In view of the fact that these two pictures of Mr. Steer are merely the last of a long succession of triumphs, it does seem an



## *Independent Art of To-day*

anomaly that this fine artist is not represented in any public gallery in the kingdom. It may be quite right and proper that public spirit should subscribe for the Rokeby Velazquez, although in my opinion £40,000 is an excessive price to pay for any single picture; but our best living English painters are meanwhile neglected.

If Mr. Orpen would cultivate charm, he would do better than in repeated demonstrations of his strength.

There is no inherent reason why the *Wash-house* should appear a little sordid. This impression is owing to the sootiness of his shadows more than to the character of the subject. Mr. Priestman has ability, but his work now comes in the category of picture-dealers' pictures. Mr. Peppercorn has never been in any other and his two canvases are the blankest performance.

Mr. Will Rothenstein's *Aliens at Prayer*, fine as it is, does not quite reach the level of the picture dealing with the same subject at the Alpine Club last winter; or perhaps I am merely getting a little tired. I hope that Mr. Rothenstein will soon work another vein with equal success. Mr. Lavery is, as usual, rather chic and rather empty in his pictures—portraits they are not, for the chief objection is that the sitters have no faces.

The Scotch element, though numerous, is distinctly weak. Mr. MacGregor, Mr. James Paterson, Mr. Robert Burns, and Mr. George Henry are quite inferior.

Mr. Alexander Roche fifteen years ago seemed to me the most gifted of the Glasgow school, but his *Scottish Fishwife*, although pretty enough, is ill-constructed and unconvincing. Mr. Mackie's *Musical Moments* is a very able piece of work in a style that is already old-fashioned, that of 1885, or thereabouts, when Mr. Sargent was our god.

'Chic' is the bane of the Glasgow school. We admire it in Corot, but somehow Corot will not do translated into Glasgow dialect. The blue sky of Mr. Walton's landscapes is pretty in colour and clever in handling, but comes forward on a level with or even in front of the landscape.

Mr. Nicholson's portrait of *George Carpenter, M.D.*, is well drawn and original in composition, but I do not understand the background. If it is a hillside with distant figures of sportsmen it is pleasant, but as untrue as a photographer's painted cloth.

The agreeable surprise of finding in him a new colourist, which was afforded by his two portraits at the New Gallery, is not repeated, since the colour is less a harmony than a monotony.

Mr. McColl, Mr. Francis James, Mr. Henry Tonks, Mr. Bertram Priestman, Mr. James Pryde, Mr. Russell, Mr. Roger Fry, and Mr. Gerard Chowne have characteristic works, of which all that can be said is that they are more worthy of attention than this short notice might imply.



# SOME ENGLISH LEADWORK

✿ BY LAWRENCE WEAVER, F.S.A. ✿

## ARTICLE V—GARDEN STATUES<sup>1</sup>



HE uses of lead in architecture are many and necessary. They begin in the severely practical, as in water-supply pipes. They range through the objects which blend the useful and the decorative, such as pipe heads and fonts, to the purely decorative, such as the lead busts in panels on the front of Ham House, Petersham.

In the garden the decorative idea is supreme, and expresses itself in fountains, cisterns, vases, and statues. As I pointed out in my article on lead fonts in the January BURLINGTON, it has been alleged against lead that it is a makeshift material. It is possibly true that in the case of many of the lead portrait statues that remain (I instance those of William III at Petersfield, at Dublin, and at Houghton Tower, Lancashire) lead was employed because it is cheaper than bronze. So much may be conceded; but as to garden statues it is fair to affirm that it is a more suitable material. It has a gentle unobtrusive quality which harmonizes with the domestic air of gardens. Bronze statues, which are the memorials of the great, and are placed in great sites, may have a noble quality to which lead does not pretend. Bronze would be, at all events under English skies, an absurd material for the engaging triviality of *An African Slave holding a Sundial* (fig. 7), or the rather stodgy ladies who represent the arts at Hardwick (fig. 11). Moreover, in many cases the figures have obviously been modelled with a certain roughness, appropriate to lead, which would be coarse in bronze. Compare, for example, the bronze Cupid by Donatello which is in the National Museum at Florence, with the lead amorini at Melbourne (figs. 3 to 6). The fine lines and detail of the Donatello would lose if

reproduced in lead. Even if attempted, they would soon be blurred by the battery of time and gently effaced by lichens. Impossible, too, in lead, that exquisite delicacy of expression which Donatello gave to his bronze, the impish gaiety which a surface defect would destroy.

It cannot be said of the Melbourne boys that they lack movement, but if they are compared with Andrea del Verrocchio's bronze *Cupid with Dolphin*, it will be seen that the sense of merry elfin agility which Verrocchio's figure suggests is not only absent from the Melbourne figures, but would be misplaced in lead. The question of muffled detail is particularly noticeable in the wings. In Verrocchio's figure the feathers are distinct, at Melbourne they are little more than suggested. There is, of course, the inferiority of the artists in lead as modellers. The Melbourne figures came from Jan Van Nost early in the eighteenth century, and the accounts are preserved. There is an item of '*Young Triton with brass pipe in middle, £6 9s.*' Perhaps this is the delightful boy of fig. 3, though 'triton' seems hardly a proper description. However, there is no triton of the fishy sort, and the brass pipe which makes him a fountain is probably enough to identify him. Mr. Lethaby, quoting from Mr. Hare's '*Walks in London*,' who in turn quoted from John Thomas Smith, sets forth what is known of Van Nost. I therefore will not repeat, save to say that he was a Dutch sculptor who started a foundry of lead statues in Piccadilly.

It has been the habit to sneer at these 'imaginings in lead.' The earl of Burlington did so, though his gardens at Chiswick were full of them—but it was no mean artist who modelled the boy of fig. 3. His legs have ill stood the passage of two hundred years, but the whole pose of the body and the natural fling of the

<sup>1</sup> For previous articles see Vol. VII, pp. 270, 428; and pp. 103, 246 *ante* (July, September, November, 1915. January, 1906)



## Some Lead Garden Statues

head make him an exquisite figure spouting freshness, while his little leaden brothers quarrel. There is a Boëthos figure of a *Boy with a Goose*, of which this figure is a little reminiscent. Cupids are abroad at Melbourne, and it is impossible to exaggerate the added charm they give to the spacious terraced gardens, playing and fighting against the trim hedges that surround the fish pond. There are four pairs which tell a story. Figs. 5 and 6 show two of them. There is a struggle for a garland, and they pull each other's hair unmercifully, but the fourth group shows them healing their quarrel with kisses. The Cupid of fig. 4 is at his traditional game. His bow has perished now, but has doubtless smitten some lingerer in these gardens in anacreontic fashion, μέσον ἦπαρ ὥσπερ οἶστρος. Whether his little mouth is open to say κέρως ἀβλαβὲς μὲν ἐστί Jan Van Nost has not recorded in the bill.

When we turn to fig. 8, we have a figure which we recognize as properly a bronze figure. It is curious that while there are, as far as I know, no Donatellos reproduced in lead, Giovanni de Bologna seems to have been a prime favourite with the lead founders of Piccadilly. As he was a Fleming, from Douai, despite his Italian name, the Dutchman Van Nost, who copied his figures, would doubtless be drawn to his work as that of a fellow Low Country man.

Not only is there this *Flying Mercury* at Melbourne, but the *Rape of the Sabines* in lead at Painshill, Surrey (the original is in marble in the Loggia dei Lanzi). There was a lead *Mercury* at Christ Church, Oxford, long since removed ; but, by a curious conjunction of metals, the head was of bronze, and is now preserved in the library.

The only excuse for the *Mercury* being in lead, apart from its cheapness, is the exquisite patina which lead takes on when it weathers. This is a charm peculiar to leadwork, and it is of a simple graciousness

which makes the figures harmonize with the domestic dignity of English formal gardens in a way that stone never does.

Moreover, stone and terra-cotta are very apt to split with the frost. Lead may collapse (the *Mercury* at Melbourne had a stumbling inebriate pose for years), but it can easily be restored.

At Melbourne, unhappily, this patina is a thing to be desired but not seen, for the statues have been painted continually to their great vulgarizing. The two slaves, one African (fig. 7) the other Asiatic, have lately been repaired and cleaned, but so lately that the wind and rain have not had time to bring the patina that time will give. I cannot say 'time alone,' for the manufacturer of 'antiques' has not overlooked leadwork (*vide* auctions of garden ornaments, *passim*), and the white patina of lead can be an affair of the acid bath as well as of the weather. These slaves are the most common of lead garden statues, and are also probably from the patterns of Jan Van Nost, though they were sold by John Cheere at St. Martin's Lane. At Melbourne they carry stone trays and on them lead vases. Sometimes they carry sundials. The pose is admirable. I have been at some pains to trace the supply of these figures. There is a pair at Glemham Hall, Suffolk, which came from Campsey Ash, when it belonged to the Shepherds. Mr. Lethaby describes these as 'Two Black Slaves'; but while one, like the Melbourne example illustrated, is markedly negro in hair and lips, the other is a turbaned figure of Asiatic type. Lord Algernon Percy has one at Guy's Cliffe. There was one in the gardens of Sandywell, Gloucestershire, now laid waste. The best-known example is in the Temple Gardens, and there are others at Knowsley, Arley, Aldenham House Herts, and Norton Conyers Yorkshire.

Van Nost must have found the lead slave trade brisk and remunerative, for my list is doubtless far from complete. Replicas must





1. CASTLE HILL, DEVONSHIRE



2. CASTLE HILL, DEVONSHIRE













2.



4.



5.



6.



## Some Lead Garden Statues

have perished in scores when formal gardens were abandoned for what Mr. Lethaby delightfully calls 'mean productions in the cemetery style, an affair of wriggling paths, little humps and nursery specimens.' In such futile parodies of gardens the lead statue was an offence and an hissing.

At Castle Hill, Devonshire, the residence of Earl Fortescue, there is a great number of garden ornaments, and amongst them a bust (fig. 2) of quite extraordinary interest. It stands on a stone pillar which slopes down to its base, and against a background of trees is a very incarnation of the woods. Grapes are in his hair, and above his wicked ears there are horns. He may be Pan or Priapus. As Pan his appearance in the wood would scarcely bring panick fear to the wayfarer. He may not be benevolent, but he is not alarming. There is a look of smiling, quiet lust on his lips which perhaps suggests the fecund Priapus, but he lacks the marked ugliness of Dionysus' son. I incline to Pan. It is a hypnotizing face, libidinous and cynical. It was a fantastic wit that put him in the same garden with the sphinx (fig. 1). She is cold, unamusing, and, one is convinced, little friendly to the bust of Pan. Chastely glad, perhaps, that the artist gave him no goat's feet to set him dancing, as statues will of nights, in any wisely-peopled gardens. The sphinx has a wonderful headdress. Even Pan would take no liberties with such severity. She is as stiff as the lead sphinxes at Syon House are graceful. The sphinx is hardly a garden ornament, but belongs to architecture rather. It is on the piers of the Lace Gateway that we find them at Syon House, and the much inferior little sphinxes at Devonshire House, which came from Chiswick, have a like *habitat*. Others, rather dull ones, are on the back of the Strand front of Somerset House.

To return to Castle Hill, fig. 9 shows a study from the antique in *A Cymbal Player*. It is not a very interesting figure, but one

of a not uncommon type in the eighteenth century. It is an unhappy thing that, with the exception of a Neptune of Elizabeth's reign at Bristol by the Temple Church, there is no English lead statue of pre-Restoration times, at least I know of none. Of mediaeval lead statues there must have been plenty, but in England they have not survived. While there are some of the seventeenth, they are chiefly of the eighteenth century. Their home is generally the garden, but there are numbers that form an integral part of architectural schemes. Nor are they found only in garden architecture, such as gate-piers and garden-houses, but also decorating the parapets of great houses in the ultra-classic manner.

Giacomo Leoni, an architect imported by Lord Burlington (and employed probably as the 'ghost' of that ingenious nobleman), showed some forty statues on the elevations of the palace which he designed for Thomas Scawent at Carshalton Park, but, fortunately, never built. It is evident that one of the figures was to have been the *Borghese Gladiator*. The entrance gates and a little bridge are the only features of this pretentious scheme that ever took shape. As the two statues on the stone piers that flank the gates are of lead, it is not unreasonable to suppose that the other forty would have been of the same material. I regret the lead statues, but the house was best unbuilt, as it was a ponderous and not very successful exercise in a very bulky manner. The two statues on the gate piers are of *Diana and Actaeon*, and give an added interest to the admirable ironwork.

At Hardwick Hall there are six lead statues in the garden. Two represent Painting (fig. 11) and Sculpture, and two are musicians, one holding a violin, the other a trumpet. The remaining two are youths, one Bacchanalian with uplifted cup, the other of somewhat lascivious aspect with a flute. These statues were taken a few years ago to Hardwick from Chats-



## Some Lead Garden Statues

worth. They are average examples of a type of figure which the eighteenth century turned out in considerable quantities. The lady has a look of massive complacency which would induce boredom in a gallery of sculpture, but is not without merit in the restful atmosphere of a formal garden. The drapery of this figure is uninteresting, but no worse. It is apparently intended to be classical. On some of the others the intention somewhat fails, and this is notably the case with the violin player. Her clothing is an exercise in drapery instinct with the spirit of compromise. It suggests the effort of an intelligent Papuan to absorb the researches of Professor Baldwin Brown and to apply the knowledge to native needs.

It would be unreasonable, however, to demand too much of a garden statue. In the garden one can be tolerant, and does not look for masterpieces. If I may again quote Mr. Lethaby (and indeed who in writing of leadwork can resist doing so?) 'lead is homely and ordinary and not too good to receive the *graffiti* of lovers' knots, red-letter dates, and initials.' One cannot, for example, regard seriously the statue of fig. 10. It is merely a witticism in lead. It erects the inappropriateness of material to subject almost into an exact science. Shepherdesses and their swains are so essentially the subjects for the delicacy of Dresden china that to transpose them into the coarseness of lead and make them four feet high compels amusement. Considering the unfitness of the material, it is noteworthy that the feeling of the figure and the light hang of the shepherd's clothes are so well conveyed. This statue, which is of the middle of the eighteenth century, is now in the possession of Mr. Martin Van Straaten, and there is a replica in the South Kensington Museum facing a shepherdess.

It is the sort of statue that would gain by some touches of gilt. In days past they often went further and painted the figures all the colours of the rainbow. That seems

to be a superfluity of naughtiness. There is a fitness in the gilding of a lead statue. It is a metallic decoration on a metallic ground. It throws up the natural colour of the lead, while painting in other colours (unless they are transparent colours which illuminate without veiling the metallic feeling) is almost necessarily a mistake.

Of the making of these statues a word may perhaps be added. All the English examples, as far as my experience has gone, are cast. For cast figures one of two methods would be employed: for figures of which one only was wanted the *cera perduta* process; for stock patterns like the *Kneeling Slaves*, a set of casting patterns and core stocks. There are no modern methods of making a lead statue to supplant the old. When one turns to bronze and copper, there is the elasticity of electrotyping in copper as an alternative to casting in bronze.

It is not perhaps generally known that some large statues which appear to be bronze are, in fact, built up from thin copper electrotypes on an iron skeleton framing. This is analogous to the building up of lead figures from hammered sheet lead. This method was employed in mediæval France. The lead was beaten out on a model of carved wood, and the edges of the adjacent pieces either soldered or lapped. An internal framing of a main rod with struts ensured rigidity. For such figures as angels with wings outstretched, the repoussé method is obviously the best, as it makes for a convincing lightness of appearance. In England it never found favour. Nor is the omission confined to statues. I have found no pipe head (with two possible exceptions) on which repoussé work was employed. There is piercing and engraving in abundance, and the modelling of applied cast ornament is often extremely delicate; but the beating-up of the patterns in relief seems to have been avoided.





7 AFRICAN SLAVE, MELBOURNE



8. MERCURY, MELBOURNE



9 GAMBIA PLAYER, CAST I III



10 SHEPHERD



11 YOUNG MAN, CAST I III













1.



2.

CHARLES II PLATE IN THE COLLECTION OF THE DUKE OF RUTLAND, K.G., AT BELVOIR CASILE, PLATE I.  
 1. EMBOSSED JARS MADE BY 'I.H.' ABOUT 1680, HEIGHT OF CENTRE JAR  $21\frac{1}{2}$  INCHES, OTHERS 13 INCHES;  
 2. SIMILAR JARS, SAME MAKER AND DATE, HEIGHT OF CENTRE JAR  $19\frac{1}{2}$  INCHES, OTHERS  $10\frac{1}{2}$  INCHES;  
 6. INCENSE BURNER,  $17\frac{3}{4}$  INCHES HIGH, MADE BY 'I.H.' IN 1677



6.



SILVER PLATE AT BELVOIR CASTLE  
 BY J. STARKIE GARDNER, F.S.A.  
 PART I—PLATE OF THE CHARLES II PERIOD

**B**ELVOIR CASTLE, the seat of the duke of Rutland, stands, like Windsor, upon an eminence commanding a noble prospect of hill and dale. Though burnt to the ground a century ago, when some forty paintings by Reynolds and Gainsborough were destroyed, it still contains priceless treasures in miniatures, manuscripts, tapestry, and so on. The silver plate too is in some respects matchless and unique.

As at Welbeck, it has not been collected for rarity or beauty, but was simply purchased in its day by ancestors of the present owners for their own use or to decorate their salons. Progressive changes in habits and customs have in every case led to the nearly complete destruction of the plate in daily use, for the more rich and exalted the family the more bound was its head to lead or to follow closely the changing fashions. Hence we do not find much trace of plates and dishes, spoons and forks, wine pots and goblets, of the Tudor or even Stuart days. On the other hand the purely decorative objects have in several cases been preserved by the favoured families which fate has exempted from serious reverses of fortune. The English Revolution, like the French, swept the plate of the country into the melting pots, and that now existing is, except in isolated cases, no older than the reign of Charles II. The most usual and striking objects are the garnitures presenting the outlines of the large porcelain jars first imported from China by the Dutch in the seventeenth century. They were embossed with the ornament then in vogue in Holland, composed of scrolled acanthus, festoons, tulips, roses, jonquils, amidst which cupids disported. These are represented in many Dutch paintings of the period, and being neither temptingly massive nor conspicuously out of

harmony with succeeding styles of decoration, they have been spared in considerable numbers. Almost all that are known, however, remain in the hands of the families originally possessing them, very few having found their way through dealers into the hands of private collectors. No finer or more numerous examples are known than those in Belvoir Castle, all of which are of English make.

These comprise two garnitures, each consisting of a large centre covered jar flanked by two lesser jars of the same outline and completed in one case by a pair of stoppered bottles, and in the other by a pair of large cylindrical spills or beakers. Only jars are at present illustrated. The centre jar in group 1 measures  $21\frac{1}{2}$  inches in height and weighs 268 ounces, while the pair flanking it are 13 inches in height. In the second group the jars are smaller, the centre one measuring  $19\frac{1}{2}$  and the others  $10\frac{1}{2}$  inches in height. All are marked I H in a shield over a fleur-de-lis and two pellets. They are not hall-marked, showing that the king had exempted them from the payment of duty, but they were probably made in about the year 1680. The tall spills, which are *en suite*, were made by Thomas Issod in 1681, who used two inverted scallops between T and I, while the stoppered bottles were added by the first named I H in 1697. All are embossed in the florid manner of the Dutch originals, which they closely follow.

A third garniture, illustrated in groups 3 and 4, though following the same outline, differs entirely in its decoration, and may probably be unique. It comprises four covered jars and two bottle-shaped vases, engraved appropriately, considering their forms, with the well-known Chinese decoration in vogue during a part of the reigns of Charles II and his brother James. The heights of the jars are re-



## *Charles II Plate at Belvoir Castle*

spectively  $15\frac{1}{2}$  and  $13\frac{3}{4}$  inches, and the vases measure 15 inches. All are marked R C in a fringed or a dotted ellipse accompanied by pellets and dots, but the dates differ considerably. The small jars are of the year 1685, the vases 1688, and the large jars 1696. They afford the largest known examples of the quaint and interesting Chinese decoration of the seventeenth century, than which nothing could be more appropriate to their derivation. At the same time the effect they produced in a salon was altogether inferior to that of their richly embossed neighbours in frosted and burnished silver, and hence perhaps their rarity. The rims served with spiral wire, the oval bosses of the necks, and the open-work acanthus knobs were probably introduced in order to some extent atone for the uniform surface.

The fifth group illustrates two pairs of covered vases of about the same date, which are not inspired in any way by Chinese importations. They preserve, on the contrary, outlines recalling those of the Italian Renaissance. One pair measures  $18\frac{1}{2}$  inches, and the other pair 12 inches in height. The hall marks on the smaller pairs show them to be of Dutch provenance, but the *paysages* embossed upon them represent hilly scenes with mediaeval buildings.

The fine incense burner, fig. 6, has been described in 'Old Silver Work,' published by Messrs. Batsford. It resembles one at Welbeck, and it or an almost facsimile appears in an old Dutch picture at Chatsworth. The pierced design is finely modelled and cast, and evidently inspired by French work of Louis XIII, the ornament and technique recalling the casket in the *Galerie d'Apollon*, with the cipher of Anne of Austria. These incense burners are extremely rare, and took the place in a measure of the older perfuming-pans, which were essential requisites in days when sanitary considerations were in their infancy. It is  $17\frac{3}{4}$  inches high, and bears the date letter

for 1677. The maker is the I H responsible for the richly embossed jars of groups 1 and 2. The form of the makers' stamps varies with the dates, which extend in the Belvoir collection from 1677 to 1697.

The only remains of silver andirons, of which there were probably many at Had-don and Belvoir, are the two bases, one of which is illustrated in fig. 7. They were made in 1686 by the R C maker of the Chinese suite, shown in groups 3 and 4, at about the same date. They are of fine scrolled outline, the centre embossed with an acanthus leaf canopy over two cornucopia shedding roses, fruit, and wheat-ears, with garlands and ribbons, amidst which is a shield with the arms and coronet of an earl of Rutland. Beneath is a conventional mask, and the whole is supported on two dog's-head feet, now somewhat out of position. These bases were originally surmounted by vases with either flame-like or cupid terminals. They were probably long since removed, when hearths were adapted to more modern grates, when the vases may have been separately mounted and since given away or burnt in the great fire. A complete pair at Welbeck, some twenty years later in date, is illustrated in 'Old Silver Work,' which show the form of the andirons when perfect.

The whole of the plate here described is interesting as having probably been made for, or possessed by, the ninth earl of Rutland, born in 1638, and advanced by Queen Anne to the titles of marquis of Granby and duke of Rutland by letters patent in 1703. He was a typical English gentleman, a patriot and lover of the Established Church, courteous and humane, his wealth enabling him to practise the good old English hospitality at Belvoir Castle. For very many years he did not appear at Court, nor even visit London, and he died at the then venerable age of seventy-two.

*(To be continued.)*





3.



CHARLES II FLUTE AT DREXLEY  
CASTLE, PLATE II. VASES IN  
GRAVED IN CHINESE PATTERNS









5. TWO PAIRS OF COVERED VASES IN THE STYLE OF THE RENAISSANCE, 18½ AND 12 INCHES HIGH, THE SMALLER PAIR EMBOSSED WITH LANDSCAPES



7. PAIR OF SILVER ANDIRONS MADE BY 'R.C.' 15 1/2"







# WHO WAS THE ARCHITECT OF THE HOUSES OF PARLIAMENT? NEW LIGHT ON AN OLD CONTROVERSY

BY ROBERT DELL



SOME few months ago the correspondence and other papers of Augustus Welby Pugin were placed at my disposal by his representatives with a view to the possible publication of a biography. I question whether there is sufficient material beyond what has already appeared in the biography by Mr. Ferrey, published some forty-five years ago, to make another desirable; but there is one important question in connexion with Pugin's career which ought to be finally settled. I mean his share in the designing of the Houses of Parliament. Among the papers were two volumes of exquisite drawings—designs and plans for a college and a *château*—made for no practical purpose in the years 1832-4, when Pugin was not yet twenty-two. These drawings (four of which are here reproduced)<sup>1</sup> show not only remarkable technical skill but also the imaginative power of a genius; but what struck me at once, particularly in the case of the designs for a college, was the extraordinary resemblance between many of them and the buildings of the Palace of Westminster, a resemblance which is all the more extraordinary when one remembers that these drawings were made by Pugin before the old palace was burned down and therefore, of course, before anyone had even thought of building a new one.

I was at that time wholly ignorant of the controversy about this matter that took place nearly forty years ago, though I had heard vaguely that the exact share taken by Pugin in the work at Westminster was something of a mystery. The hint given by the drawings led me to make a careful inquiry into the matter. Pugin's diaries,

or rather small pocket-books, in which he entered his professional engagements and (in the earlier years) notes of work done, are still in existence for the years 1835-1851 both inclusive, with the exception of those for 1843, 1846 and 1848, which have been lost. I searched through these and the other papers for any information bearing on this particular point, and also read carefully the correspondence published in several papers in the years 1867-8 and the pamphlets on both sides published about the same time. Mrs. Pugin, the widow of the great architect, has also kindly placed at my disposal her personal recollections (some of which she had committed to writing); and though they go back only to the year 1848, in which she was married to Pugin, then for the second time a widower and some sixteen years her senior, they give valuable evidence on one or two important points.

The conclusion at which I arrived was that Pugin gave such help to Sir Charles Barry, the ostensible architect of the Houses of Parliament, as to entitle him to be considered their joint-architect. Indeed it seems to me that whatever artistic merit the building possesses is mainly due to Pugin. The plan and general construction were undoubtedly Sir Charles Barry's, though even in the general design he must have owed much to the early drawings of Pugin already mentioned; but I believe that Pugin not only drew the elevations which were sent in to the competition by Mr. Barry, as he then was, but was in fact their actual designer; that when, after Mr. Barry's appointment as architect, considerable alterations were made, Pugin made the designs for nearly every detailed part of the building, and that practically all the details of the building as it now stands—everything, that is, beyond the shell—are

<sup>1</sup> Pages 405, 408, 413, 416



## *The Architect of the Houses of Parliament*

really Pugin's. In fact the case, in my opinion, is that of the familiar ghost who still walks, one regrets to say, in architectural circles.

Even so, the case, it must be admitted, had circumstances which are surely exceptional. For, at the very time when Pugin was assisting Mr. Barry to make his competition designs, he was also making a complete design for another architect, the late Mr. Gillespie Graham, which was sent in under Mr. Graham's name. This design was wholly Pugin's; and one would very much like to see it. It does not seem to have found much favour with the judges or the public, but it would be rash to assume on that account that it was not the best. One critic at any rate discovered its merits, and, what is very much to the point, detected the same hand in it as in Mr. Barry's design. The writer of an article in the *Morning Post* on the exhibition of the ninety-seven competition designs, held at the National Gallery in the spring of 1836, said :—

'Gillespie Graham has given a plan in the genuine spirit of gothic architecture, defying symmetry and order, but presenting combinations of convenience and picturesque grouping in perfect character with the style which it is delightful to contemplate. The designs evince the author's intimate acquaintance with the style; the drawings, by the same hand as appears to have assisted No. 64 (Mr. Barry's), are masterly and entirely peculiar.'

Who, I wonder, was the discerning critic of the *Morning Post* in April, 1836?

Perhaps the most satisfactory method will be to set out the facts in chronological order, so that they will be easily intelligible. I am unable to say how Pugin became acquainted with Mr. Barry, but there is no doubt that their first connexion was in regard to the building of King Edward's School, Birmingham, for which Pugin seems to have designed most if not all of the internal fittings, though he had nothing to do with the building. Pugin

seems to have begun this work on April 28, 1835, and it is probably from about that time that his acquaintance with Mr. Barry must be dated. The following is the chronological table :—

- 1812. A. W. Pugin born.
- 1828. St. John's, Holloway, and St. Paul's, Balls Pond—'gothic' churches designed by Mr. Barry—consecrated.
- 1829. Holy Trinity, Cloudesley Square—'gothic' church designed by Mr. Barry—opened.
- 1832. St. Peter's, Hatton Garden—'gothic' church designed by Mr. Barry—consecrated.
- 1832-4. Designs made by Pugin for 'St. Marie's College' and a *château*.
- 1833. Mr. Barry designs the new building of King Edward's School, Birmingham, in the Late Perpendicular style.<sup>2</sup>
- 1834. Oct. 16. Old Houses of Parliament burned down.
- 1835. April 28. Pugin begins designing, for Mr. Barry, internal fittings of King Edward's School, Birmingham.
- „ July 17. Commission appointed to arrange competition for re-building Houses of Parliament.
- „ Sept. 24. Mr. Barry visits Pugin at Salisbury (Pugin was then living at 'St. Marie's Grange' near Salisbury, a house which he had built for himself).
- „ Sept. 26-27. Entry in Pugin's diary :— 'Worked all night Parliament H——.'
- „ Sept. 27. Entry in Mr. Barry's diary (quoted by Bishop Barry in pamphlet of 1868) :— 'Commenced design in detail for the new Houses of Parliament.'
- „ Sept. 29. Entry in Pugin's diary :— 'Sent to Mr. Barry 14 drawings central portion.'
- „ October, November. Drawings sent to Mr. Barry from Salisbury by Pugin :— '12 drawings,' 'S.E. view,' 'Elevations' (three separate entries on the 6th, 7th and 8th of October), 'river front, 5 compartments.'
- „ Oct. 12-17. Pugin working at Mr. Barry's in London.
- „ Nov. 2-8. Mr. Barry staying with Pugin at Salisbury (during this stay the 'river front' was drawn by Pugin).<sup>3</sup>
- „ Nov. 22-28. Pugin working at Mr. Barry's in London.
- „ Payments by Mr. Barry recorded in Pugin's diary :—Nov. 8, £99; Nov. 27, £10; Nov. 29, £50; total in November, £159.

<sup>2</sup> See Plate IV, p. 416.

<sup>3</sup> Sir C. Barry's own diary apparently records that he was in London on these dates. I am unable to offer any explanation of this discrepancy. Pugin's diary is quite clear.





view of organ screen and antichapel

PLATE I. ORIGINAL DRAWING  
BY A. W. PUGIN (ACTUAL SIZE),  
FROM THE BOOK OF DESIGNS  
FOR A COLLEGE MADE IN  
1841-4. NOW IN THE POSSE-  
SSION OF MRS. PUGIN.











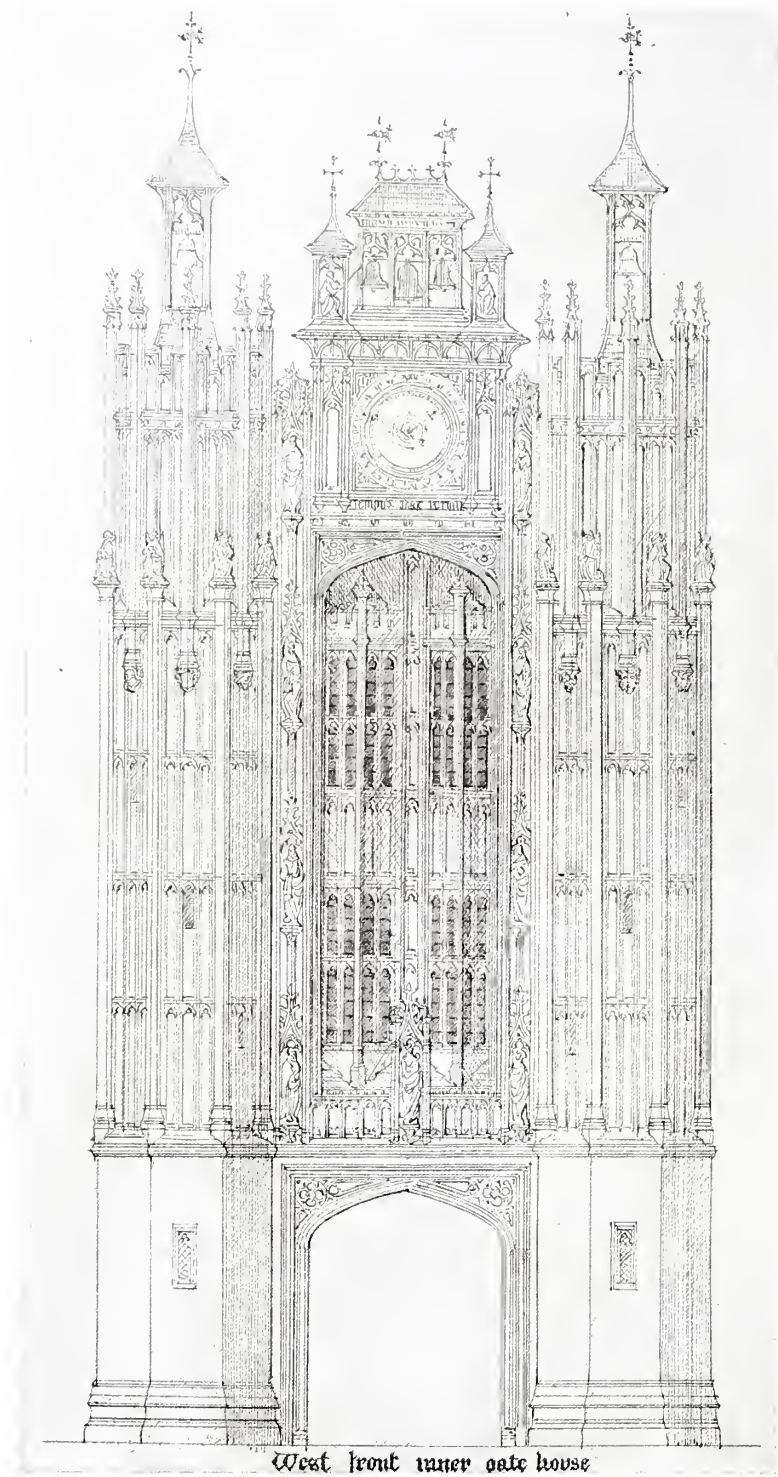


PLATE II. ORIGINAL DRAWING  
BY A. W. PUGIN (ACTUAL SIZE),  
FROM THE BOOK OF DESIGNS  
FOR A COLLEGE MADE IN  
1833-4, NOW IN THE POSSES-  
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(On Nov. 8, after the entry 'Mr. Barry left paid £99' Pugin has written in his diary the following significant remark:—'*The present condition of architecture is deplorable. Truth reduced to the position of an interesting but rare and curious relic.*')

- 1835. Dec. 1. Competition designs for Houses of Parliament sent in.
  - „ Dec. 5. Pugin returns to Salisbury.
  - 1836. Feb. 29. Commission on Houses of Parliament reports, submitting four designs:—  
Barry, Railton, Buckler, Hamilton.
  - „ April. Exhibition of competition designs opened at National Gallery.
  - „ May. (?) Mr. Barry's design finally chosen.
  - „ June 22. Entry in Pugin's diary:—'Mr. Barry paid me.'
  - „ July 1. Pugin arrives at Paris.
  - „ July 21. Pugin returns to England.
  - „ August. Pugin spent 'all day' on the 2nd with Mr. Barry and is working for him during the month.
  - „ September
  - „ October
  - „ November
  - „ December
- Pugin continually drawing for Houses of Parliament.<sup>4</sup>
1837. January

N.B. Immediately after Mr. Barry's appointment important alterations were made which necessitated the 'remodelling of the design.' Two letters from Mr. Barry to Pugin, dated respectively Sept. 23 and Oct. 22, 1836, prove conclusively that Pugin was supplied with plans and 'sections' with dimensions—the engineer's part of the work—and was required to do the rest. In the former letter, Mr. Barry sends plans to a scale of ten feet

<sup>4</sup> Entries in Pugin's diaries for 1836 and 1837:—Sept. 9, 1836: 'Began to bite in Mr. Barry's drawings'; Sept. 12: 'Sent fireplaces to Mr. Barry (? 44 or £4)'; Sept. 14: 'Sent working drawing of lamp to Mr. B., £2 2s. (?)'; Sept. 27: 'Sent Mr. Barry door framings, £7 7s.'; Oct. 10: 'Sent 3 drawings Mr. Barry, £15 15s.'; Oct. 20: 'Sent 5 drawings to Mr. B., K. Staircase, Robing room, Lords 2, Lobbies'; Nov. 5: 'All week on Mr. Barry's drawings'; Nov. 6: 'Mr. Barry came' [i.e. to Salisbury]; Nov. 12: 'Sent 11 drawings to Mr. Barry, Porch hall, central lobby, stairs, witness rooms, king's tower 2, entrance hall 2'; Nov. 26: 'Left by Old Salisbury for London 11 drawings for Mr. Barry, 4 ceilings, compt., land front, do. water front, upper part of do., turrets, upper part of [word illegible] tower, Commons entrance, Speaker's court entrance.' 'Drawings done at Mr. Barry's:—1, 2, interior of library; 3 Compt. river front 2nd time; 4, compt. land front 2nd time; 5, upper part of centre 2nd time; 6, great oriels; 7, upper part above do.; 8, end towers; 9, part above do.; 10, upper part of bell tower; 11, lanterns of do.; 12, aigle turrets; 13, gable Westminster Hall; 14, Lower part of great tower; 15, middle story of do.; 16, upper part of do; Drawing on vellum of king's tower; 17, entrance hall from water; 18, Throne and end of House of Lords; 19, end and Speaker's chair, House of Commons; 20, Peers' entrance hall and dining room.' Dec. 5: 'Recommenced at Mr. Barry's; Mr. Barry:—Commons entrance hall, Speaker's dining room; do. drawing room; do. library, black rod's morning and drawing room, 5 drawings' (this entry undated); Jan. 1837: 1, Compt. of new river front; 2, 3, do., centre and [word illegible] 2 draw.; 4, centre towers; 5, upper part of do.; Jan. 31: 'Finished at Mr. Barry's, Drawings sent'; Feb. 9: 'Finished chapel for Mr. B., 30 g[uineas?]. It will be seen that these very numerous drawings are by no means confined to internal details.

to one inch, and asks for 'a large batch of internal details, including the two Houses complete, the King's Robing Room, Gallery and Staircase, and the Entrance Vestibule' and states his intention of shortly sending data for more. He acknowledges the receipt of 'a sheet of fireplaces' and speaks of Pugin's '50-horse power of creation.' In the latter letter Mr. Barry acknowledges the receipt of drawings of 'the House of Lords, King's Stairs, etc.,' which 'afforded me a rich treat.' He sends tracings of 'the grand public entrance and approach to the Houses and committee rooms' and says that Pugin may make the 'interior generally' of the 'King's or Record Tower entrance'<sup>5</sup> of any design he thinks proper. He adds:—'The design of this part of the building should, I think, be of a simple and massive character.' The letter ends:—'With many thanks for your glorious efforts in this cause.'<sup>6</sup>

(From 1837 to 1844 Pugin had apparently no relations with Mr. Barry. In 1844 Pugin had become well-known, was very hard-worked, and was making a considerable income.)

1844. Further alterations having been made in the Houses of Parliament, Mr. Barry again applies to Pugin. His letters are not extant, but a letter to him from Pugin, written on June 15, shows that Mr. Barry had asked him to design portions of the building, and that he was unwilling to do so. Pugin says:—'I am sure I can never do you real service except in absolute detail; you should fully make up your mind as to every arrangement and then turn the small work over to me. It is next to impossible for me to design any abstract portion of a great whole in the same spirit as you have conceived the rest, and I know it is only a waste of time in me to attempt it. As to the bratishing above panelling, I could make fifty patterns. . . . Remember, I never made a drawing which was of any real use to you yet, and it is a dreadful loss of time to me, incessantly occupied as I am with Church work, to attempt it; as I said before, I can do you no good except in actual detail, and in that more by ferreting out the fine things that exist than by composing new ones.'

„ Sept. 3. Mr. Barry, who is suffering from the result of an accident and is staying alone at Brighton, writes to Pugin asking him to come for some days to make out the working drawings for the fittings and

<sup>5</sup> This is now called the Victoria Tower; cf. Plate III.

<sup>6</sup> These letters cannot now be found, but they were in existence in 1868, were printed by Mr. Edward Pugin in his pamphlet, and inspected by Sir Charles Barry's representatives. All the letters written to Pugin by Mr. Barry at this period, with the exception of these and two others, were handed over to Sir C. Barry in 1858, and have disappeared.



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decorations of the House of Lords, saying that he has made up his mind as to the principles 'and, generally, as to the details of the design for them.' But Mr. Barry also expresses a desire to 'consult you generally and enter into some permanent arrangement that will be satisfactory to you.' (This is plainly a repetition of the attempt to secure Pugin's services, which had been unsuccessful in the previous June.)

1844. Sept. 13-16. Pugin at Brighton with Mr. Barry.

„ Nov. 7-10. Mr. Barry staying with Pugin at Ramsgate (where Pugin was then living).

1845. Pugin accepts appointment as superintendent of the wood-carving works for the Houses of Parliament at a salary of £200 a year. Entry in his diary, Feb. 5. 'Began carving for Palace at Westminster.' He agrees to 'furnish drawings and instructions for all the carved ornaments in wood that may be required.'

„ June. Pugin writes to Mr. Barry saying that 'some most exaggerated statements' respecting the nature of his employment at the Palace of Westminster have appeared in the papers. He offers to send a contradiction, and sends a draft of one. Apparently Mr. Barry did not then wish the contradiction published.

„ Sept. 3. A peer having referred to Pugin in the House of Lords as 'joint-architect' of the Houses of Parliament, Pugin writes a letter to the *Builder* (see p. 412).

1845-1852. Letters from Mr. Barry to Pugin, asking for drawings of various details and fittings, concluding (on Feb. 23, 1852) with a request for working drawings of 'the Clock Tower and the new front in Old Palace Yard.'

1852. Sept. 14. Death of Pugin. (He held the Westminster appointment until his death.)

1858. Mr. Edward Pugin<sup>7</sup> (eldest son of A. W. Pugin) at the request of Mr. Ferrey, Pugin's biographer, asks Sir Charles Barry for particulars of Pugin's work on the Houses of Parliament. At Sir Charles Barry's request Mr. Edward Pugin hands over to him 76 letters written by Sir Charles Barry to Pugin in 1835-6, which have never since been seen or heard of.

1860. Death of Sir Charles Barry.

1867. Controversy in the *Times*, *Standard*, *Globe*, *Pall Mall Gazette*, *Building News*, *Builder*, and other papers as to the share of Pugin in the Houses of Parliament.

<sup>7</sup> Mr. Edward Welby Pugin died on 5 June 1875, aged 41.

1868. Pamphlets published by Mr. Edward Pugin<sup>8</sup> and the Rev. Alfred (now Bishop) Barry. Bishop Barry publishes, as a drawing by Sir Charles Barry, a drawing of the Throne in the House of Lords, which is at once identified by Mr. J. R. Herbert, R.A., as a drawing by Pugin, signed 'A. W. P.'

In the course of the controversy in 1867-8 much was made of the improbability that Pugin would have helped other competitors in 1835 rather than have entered for the competition himself. But this consideration need not detain us. Apart from the fact that he was at the time far from wealthy and the considerable sums paid by Mr. Barry and Mr. Gillespie Graham were of great importance to him (already responsible, as he was, for a wife and family), he may well have thought that a young man of twenty-three—scarcely as yet known as an architect, and, moreover, a recent convert to Roman Catholicism (a fact which, in 1835, would almost certainly have prejudiced him)—would have little chance against the leading members of his profession. Of course the competition was technically anonymous, but that, doubtless, meant as much—or as little—then as now. The facts seem to point to some such conclusion as the following:—Some time in 1835 Mr. Barry saw the books of drawings by Pugin from which our illustrations are taken, and which, I cannot doubt, are the original source of the present Houses of Parliament. When the competition was announced, he prepared his plan on Renaissance rather than gothic principles (quite naturally, since he knew nothing about gothic architecture), and conceived a sort of enlarged edition of King Edward's School, Birmingham, very possibly making some drawings of elevations; he then went to Pugin, who clothed the skeleton, so to speak, with flesh and blood.

<sup>8</sup> 'Who was the Art-architect of the Houses of Parliament?' (Longmans, 1868. 1s.) Mr. E. Pugin was not always accurate, but nothing in this article is quoted from his pamphlet, except the letters of Sir C. Barry, and their authenticity was acknowledged by the other side.



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It would seem, for instance, that Mr. Barry made a sketch of the river front, that he took it down to Salisbury in November, 1835, and that, while he was there, Pugin re-drew it, keeping to Mr. Barry's original plan but putting in his own details. And the 'details,' it is hardly necessary to say, make the difference in a gothic building between a box and a work of art.

Now this hypothesis is confirmed by the principal witness called in 1868 to refute Mr. Edward Pugin's case, namely Mr. J. L. Wolfe, an intimate friend of Sir Charles Barry.<sup>9</sup> It is true that Mr. Wolfe (whose knowledge and appreciation of gothic architecture do not seem to have been extensive) entirely failed to recognize the force of his statements and made others quite inconsistent with them, but that fact only strengthens his unconscious admissions.

Various other statements, far from consistent with one another, are given in Dr. Barry's pamphlet. One gentleman declared (in flat contradiction to Mr. Wolfe and to Pugin's own diary of 1835) that Pugin did nothing for Mr. Barry until after the latter's design had been selected (i.e. after May 1836), and that he then merely prepared drawings 'for the purpose of obtaining tenders.' Another stated that Pugin made 'working drawings' for use in the building, but they were all mere copies of Mr. Barry's originals. Yet another said that all the drawings made by Pugin, whatever their purpose, were subsequently dis-

carded—'not so much as a single moulding in the work executed was designed or even drawn by Pugin.' According to another, Pugin did not even design the woodwork or any internal details.<sup>10</sup> We may safely leave these accommodating witnesses (only one of whom could be called independent) to contradict one another, and set against them the evidence of the late Mr. J. R. Herbert, R.A., who, though he entered into the controversy with great reluctance—not unnatural, since Sir Charles Barry was a fellow-member of the Royal Academy—and had done his best to dissuade Mr. Edward Pugin from raising the question, felt compelled to testify, from his own personal knowledge, to the fact that Pugin was largely responsible for the design of the Houses of Parliament.<sup>11</sup>

Mr. Herbert, who was by three years Pugin's senior, had known him from childhood and had an intimate knowledge of his affairs; circumstances gave him an opportunity of confirming his statement in a striking and almost sensational manner. The pamphlet by Dr. Alfred Barry had as frontispiece a drawing for the throne in the House of Lords as it now is, which the author of the pamphlet stated to be an original drawing by Sir Charles Barry, a statement in which several of his witnesses stoutly supported him. Mr. Herbert at once recognized this as a drawing which he had himself seen Pugin make,<sup>12</sup> and a

<sup>10</sup> This is easily refuted by a comparison with the woodwork and fittings of K. E. S., Birmingham, admittedly designed by Pugin.

<sup>9</sup> Barry laid before him his own drawings, explained his views as to character and style, gave him the requisite dimensions, and left him to work out the details' ('The Architect of the New Palace at Westminster.' By Alfred Barry, D.D. John Murray, 1868. Pp. 23-4). According to Mr. Wolfe these drawings were laid aside because they were 'so large and even coarse (!)' and 'ill-proportioned' (cf. the drawings reproduced here); but Pugin made further drawings for the competition. After Mr. Barry's appointment as architect Pugin was again employed: 'In making this second set of details Pugin had not only Barry's own drawings and directions to assist him, but all the main lines of his work were set out for him. In a bay of the river front, for instance, he had the height and width of the bay, the level of the cornice, string courses and other horizontal lines, and the position, size, and general design of the windows. Thus he had nothing to do but to draw his outlines from these data and then fill in the detail of mouldings and tracery' (op. cit. pp. 60-61). The italics are mine.

<sup>11</sup> Here, then, I state my indelible conviction that many of the drawings [i.e., in the competition design] for the Houses of Parliament were, from beginning to end, the composition of your father. I know also that he designed interior and exterior elevations with their details, together with working and sectional drawings; indeed, many of them were made in my presence. These drawings were based upon that plan which, your father always told me, was furnished by Sir C. Barry; and when I often joked and laughed at him for this, he would reply:—"I was not sure, my dear fellow, how the judges would decide, but I was sure of the payment for these drawings. Besides, I could not have made that plan; it was Barry's own; he was good at such work—excellent; but the various requirements conveyed by the plan, which were not of art, and above all the Fine Art Commissioners, would have been too much for me." (Letter to Mr. E. Pugin, October 29, 1867.)

<sup>12</sup> Letter of February 24, 1868—"Dear Edward Pugin, I was at the Grange [Pugin's house] when your father made the drawing of the Throne. I have a distinct recollection of being there



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few days later he discovered in the photograph the well-known signature 'A. W. P.,' a discovery which he at once communicated to the *Standard*.<sup>13</sup> I have succeeded in identifying the signature in the copy of the photograph before me, though it is much faded; and, signature apart, nobody acquainted with Pugin's work could mistake the authorship of the drawing. It only remains to add that Sir Charles Barry's representatives offered the explanation that 'A. W. P.' stood for 'Albert Prince of Wales'!

After a careful study of Dr. Barry's pamphlet my own opinion is that the only really weighty arguments against the claim which I have here made for Pugin are those deduced from Pugin's own letters to Mr. Barry of 15 June 1844, 7 (?) June 1845, and 12 June 1845, and his letter to the *Builder* of September 3, 1845.<sup>14</sup> But

at that time. I was at work on the same board with your father when the post brought a packet from Sir Charles, then Mr., Barry. It was a drawing of the Throne made by your father, treated as a pointed shrine, as if to enshrine Royalty, and covered with magnificent tabernacle work, and going high up towards the roof of the House of Lords. This was a very fine thing indeed, and your father had fixed his heart upon it. In the packet was also a small sketch treated as a baldaquin, square headed, and in very few lines, barely enough to indicate what it was. Now why I so well remember this was that your father turned to me, and with an unusual quiet sadness, said, "He spoils everything I do." These are the exact words, and I shall never forget them. As he went out to the study, he remarked, "Barry wants a *testa*." Some days after this, he was engaged upon the Throne, by my side, and I saw him make the design entirely for the present Throne. I had written thus far before seeing the frontispiece of Dr. Barry's pamphlet, and to my astonishment I find the photograph is taken from the actual drawing made under my eyes; but independent of my evidence it must be clear to anyone, though not an artist, that the man who could have made this drawing must have had your father's power of doing all that he accomplished before or after. Knowing this, I am shocked at seeing that the Messrs. Barry should have made so great an error. Believe me, dear Edward Pugin, always faithfully yours, J. R. HERBERT.

<sup>13</sup> 'SIR,—I would gladly have made a bridge of gold for Mr. Barry, as I do not doubt that he believes that his father made the design from which the photograph in Dr. Barry's pamphlet is taken. I would, however, ask him whether his father was in the habit of inserting in his own designs the initials of Augustus Welby Pugin? I ask this because I find in the upper part of the profile of the canopy of the Throne, between the pinnacles, on the left of the photograph, the separate initials, "A. W. P.," which my old friend had the habit—I might say the providential habit—of dropping into all kinds of places in furniture, hangings, metal work, &c. This is not a question of "imagination." Every person who will use his eyes may see (even in the small photograph) the initials, and all the world may judge whether I have given testimony in matters entirely unknown to me.—I am, Sir, your faithful servant, J. R. HERBERT, R.A.'—(*The Standard*, 4th March, 1868).

<sup>14</sup> 'SIR,—As it appears by an article in the last number of the *Builder*, as well as in notices contained of late in other periodicals, that a misconception prevails as to the nature of my employment

these seem to me capable of an explanation consistent with the hypothesis that I am proposing. The letter of June 15, 1844,<sup>15</sup> proves, indeed, that Mr. Barry was at that date trying to persuade Pugin to help him by designing portions of the building, no doubt in consequence of the changes that had been made. Pugin was unwilling to do so, and said, 'I have never made a drawing which was of any real use to you yet.' The remark was doubtless somewhat of a hyperbole, and must be compared to that quoted by Mr. Herbert, 'He spoils everything I do.' It can hardly have been pleasant to Pugin to see his designs pulled about by an architect whose knowledge of the style of architecture employed was, as he must have known well enough, far inferior to his own. Naturally he did not wish, when he had become a successful and extremely busy man, to repeat the experience. It was, I suggest, for the same reason that he insisted in a letter written from Amiens a little later, on a strict understanding as to the terms of his appointment, and that he was so anxious in June, 1845<sup>16</sup> to correct the 'exaggerated statements' about that appointment. He did not wish again to drift into a false position. But Mr. Barry

in the works of the new Palace of Westminster, I think it incumbent on me, in justice to Mr. Barry, to state that I am engaged by him, and by him alone with the approval of the Government, to assist in preparing working drawings and models from his designs of all the wood carvings and of the internal decorations, and to procure models and drawings of the best examples of ancient decorative art of the proper kind, wherever they are to be found, as specimens for the guidance of the workmen in respect of the taste and feeling to be imitated; to engage with artists and the most skilful workmen that can be procured in every branch of decorative art, and to superintend personally the practical execution of the works upon the most economical terms compatible with the nature of it, and its most perfect performance. In fulfilling the duties of my office, I do not do anything whatever on my own responsibility; all models and working drawings are prepared from Mr. Barry's designs, and submitted to him for his approval or alteration previous to being carried into effect; in fine, my occupation is simply to assist in carrying out practically Mr. Barry's own designs and views in all respects. Trusting to your fairness in giving insertion to this letter in your next number, I am, Sir, &c., A. WELBY PUGIN. London, Sept. 3, 1845.—(*The Builder*, Sept. 6, 1845.). The statement that the models and working drawings were prepared from Mr. Barry's designs was more in accordance with professional etiquette than with strict accuracy; but perhaps Pugin did not wish to be responsible for designs which Mr. Barry might alter.

<sup>15</sup> See chronological table, page 409.

<sup>16</sup> See chronological table, page 410.



# Compartiment of Anti Chapel

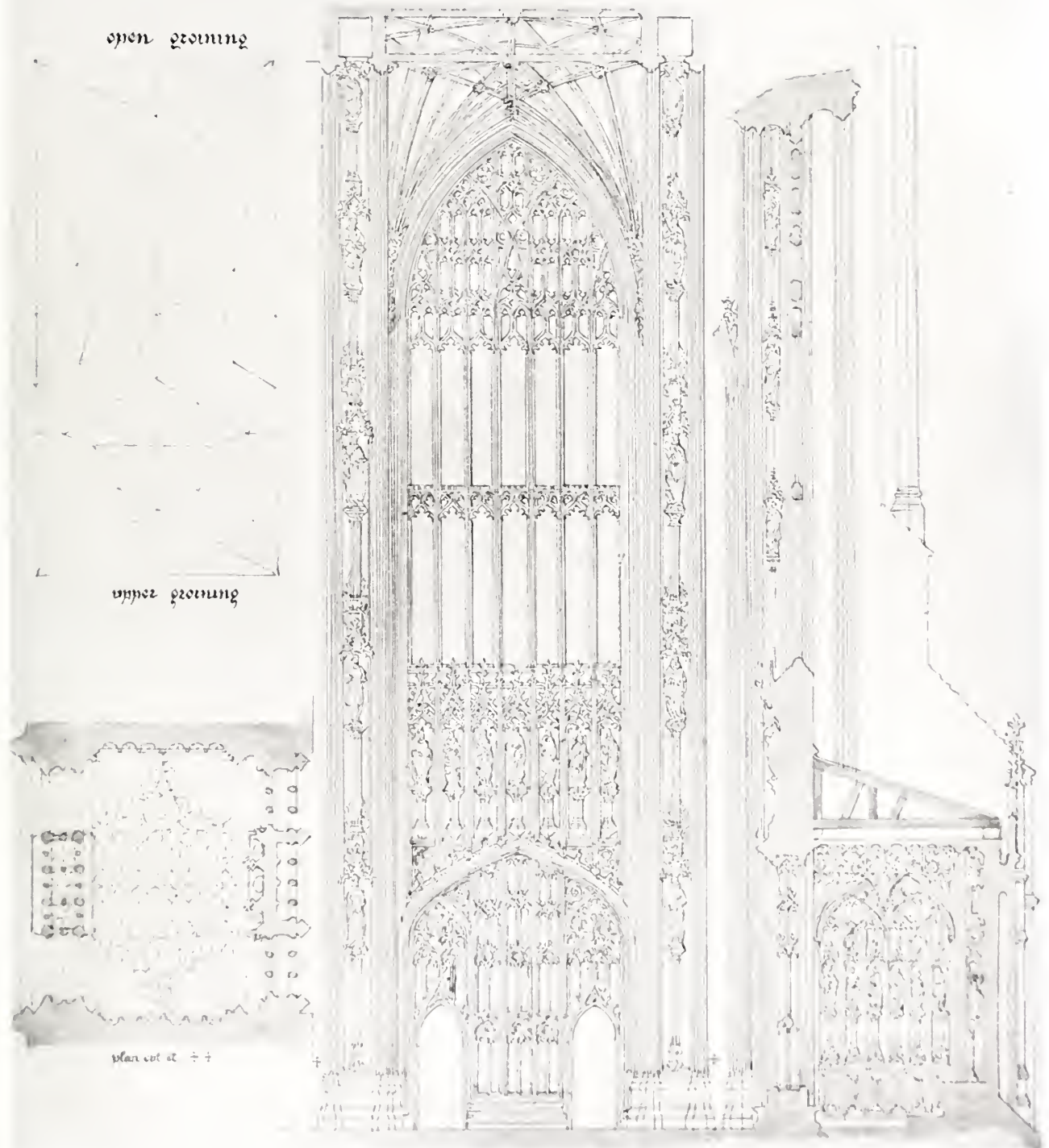


PLATE III. ORIGINAL DRAWING  
BY A. W. HUGHES (ACTUAL SIZE),  
FROM THE BOOK OF HUGHES  
ON A CHURCH MADE IN  
1511. SEE ALSO THE EXPLANATION  
OF THE DRAWING.

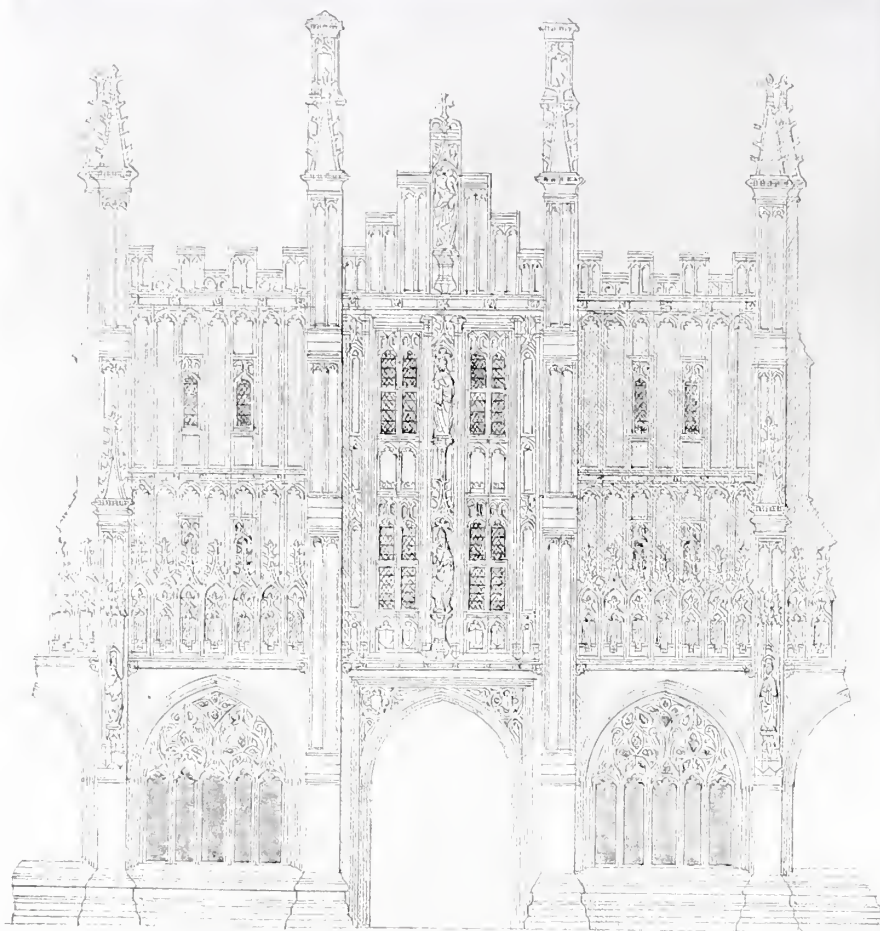












East front

ORIGINAL DRAWING BY A. W. PUGIN (REDUCED), FROM THE BOOK OF DESIGNS FOR A COLLEGE MADE IN 1833-4, NOW IN THE POSSESSION OF MRS. PUGIN



KING EDWARD'S SCHOOL, BIRMINGHAM, DESIGNED BY SIR CHARLES BARRY, R.A., IN 1833, AND COMPLETED IN 1837



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did not, apparently, wish the 'exaggerated statements' to be corrected; so at least we must conclude from the fact that the letter of correction spontaneously proposed by Pugin on June 12, 1845, was never published. It was only when Pugin had been called in the House of Lords 'joint-architect' that Mr. Barry desired a contradiction; the contradiction, already quoted, was published, and it contained no reference to the matter which really occasioned it, and is nothing but a statement of the terms of Pugin's appointment as he understood them. It has no bearing at all on the question of his assistance to Mr. Barry in 1835-7, nor does it enlighten us as to what in fact he did after 1845.

There is conclusive evidence in Mr. Barry's letters of 1845-1852 that, after 1845, Pugin did in fact a great deal more than he had ever undertaken to do. The last of these letters, written on February 23, 1852 (the year of Pugin's death),<sup>17</sup> presses Pugin to send working drawings for the Clock Tower and the new front in Old Palace Yard; the latter, apparently, Pugin never supplied, but Mrs. Pugin well remembers his making the drawing for the Clock Tower, and, though the tower was

not finished until 1857 and Sir Charles Barry may very likely have introduced changes of his own, the drawing made by Pugin before the old Houses of Parliament were burned down, and reproduced on Plate II, will show anyone who was mainly responsible for it.

One great difficulty in dealing with this matter is the fact that the correspondence between Pugin and Sir Charles Barry has now almost entirely disappeared. Dr. Barry says that his father made a practice of destroying correspondence, and the only letters from Pugin found among his papers were the five written in 1844 and 1845, which are printed in full in Dr. Barry's pamphlet, and have been referred to here. Was the preservation of these letters alone purely accidental? There is nothing to show that it was otherwise; but the accident may be regarded as a happy one—from the Barry point of view.

Pugin, also, had a habit of destroying all the letters that he received. I have found plenty of letters written by him to other people, but scarcely one written to him. But he seems to have preserved all, or nearly all, Sir Charles Barry's letters. In 1858 Mrs. Pugin discovered in a cabinet, which had not been opened since her husband's death, a large number of letters from Sir Charles Barry, about eighty of which were written in the years 1835-7 and related to the Houses of Parliament. Some of the later letters (from 1844 to 1852), and four letters of 1836-7, were published, as has already been said, in Mr. Edward Pugin's pamphlet, and inspected at the time by Sir Charles Barry's representatives. The remainder, written in 1835-7, passed into Sir Charles Barry's hands in 1858 in the following circumstances, which have been related to me by Mrs. Pugin:—

In the year 1858<sup>18</sup> there was talk of a biography of Pugin (which was ultimately published) by Mr. Ferrey, who had been a pupil of A. C. Pugin

<sup>17</sup> This letter is of primary importance. However plausible, as regards 1835, may be the suggestion that Pugin did merely the work of a superior clerk, it is preposterous as regards 1852. Plainly Sir C. Barry depended on Pugin for work which he could not do himself, and certainly could not depute to his clerks. Mr. Barry's letter of 3 September, 1844 (*see* chronological table, p. 409) points to the same conclusion. In that letter Mr. Barry says that he is unable, owing to a lameness in one of his legs, to get the 'general drawings' for the fittings and decorations of the House of Lords 'into such a definite shape as is requisite for preparing the working details.' He knows of no one who can render him 'such valuable and efficient assistance' as Pugin. Now the stage which the building had reached in 1844 hardly made the internal fittings of the House of Lords a matter of pressing importance; and what was the 'assistance' which Pugin alone could render? Certainly not the merely mechanical assistance of preparing working drawings from Mr. Barry's designs; for that Mr. Barry would have applied to one of his numerous clerks, not to a busy architect with more work than he could do. The purpose of the letter was surely that of enabling Mr. Barry, in his own words, 'to consult you generally, and enter into some permanent arrangement that will be satisfactory to you, as to occasional assistance' [such as 'no one else' could render] 'for the future in the completion of the great work, as well as for the discharge of my obligations to you for what you have already done.' The reference to the 'great work' shows that Mr. Barry knew his man. When Pugin at last consented to undertake, not the 'assistance' asked for, but the superintendence of the wood-carving, Mr. Barry had no difficulty in obtaining the 'assistance' as well from a colleague to whom the 'great work' was far more than personal interest.

<sup>18</sup> Mr. Edward Pugin, in his pamphlet, placed this incident in February, 1860, an impossible date.



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the elder. At Mr. Ferrey's request, Mr. Edward Pugin (then a young man of twenty-four) wrote to Sir Charles Barry asking him to supply particulars concerning the building of the Houses of Parliament. In reply to this letter, Sir Charles Barry called on 7 June 1858 at 5 Gordon Square, where the Pugins were then living, and saw Mr. Edward Pugin, Mrs. Pugin herself (the narrator) being present at the interview. Sir Charles Barry inquired what was meant by 'particulars of the Houses of Parliament,' saying: 'My dear fellow, there are no particulars; what particulars could there be?' Thereupon Mrs. Pugin stated that while looking through a cabinet she had recently found a large number of letters written by Sir Charles Barry to her husband while the latter was living at Salisbury during the years 1835 and 1836. Sir Charles Barry exclaimed: 'Good heavens! I thought he had destroyed all my letters.' Ultimately Sir Charles Barry asked Mr. Edward Pugin to dine with him and bring the letters so that they might look through them together; the next day he wrote and appointed a day. Mr. Edward Pugin kept the appointment, the letters were not mentioned during the evening, but as he was leaving Sir Charles Barry said: 'Oh! by the bye, did you bring those letters with you?' Mr. Edward Pugin replied that they were in his great-coat pocket; whereupon Sir Charles Barry said that it was too late to look through them then, and asked that they might be left with him. Mr. Edward Pugin left the letters, which from that day have never been seen, although Mrs. Pugin states that applications were made for them.

Sir Charles Barry died in 1860, and in 1867, when the controversy about the Houses of Parliament began, Mr. Edward Pugin through his solicitors demanded the return of the letters. At first the representatives of Sir Charles Barry, backed by the *Pall Mall Gazette*, refused to say whether they possessed the letters or not, and propounded the strange legal theory that the joint ownership of letters rests by law with the writer and receiver, and that Sir C. Barry was 'equally entitled' to the custody of the letters in question. At the same time they demanded a reference of the matter in dispute to the Council or the President of the Institute of British Architects. Meanwhile the late Lord Grimthorpe (then Mr. Edmund Beckett Denison, Q.C.) volunteered his help to Mr. Edward Pugin in the following characteristic letter:—

[*Private.*]

'Hertingfordbury Rectory,  
'Hertford, 14 Sept., 1867.

'SIR,—I had no acquaintance with your father any more than [?with] you, and I do not admire the Houses of Parliament, and do not want to engage in the controversy about them. But (as you possibly know) I am not indifferent about gothic architecture, and I like to see justice done. You must excuse me as a lawyer of some experience in controversy for saying that you do not appear to me to be doing yourself justice in your controversy with the Barrys, who are quite clever enough to take advantage of any omission of yours. You have not noticed C.B.'s challenge, and have dropped the strongest point in your own case, possibly from ignorance of the law relating to it.

'Sir C. B.'s 76 letters to your father are your property (if you are his legal representative), and you have a right to demand and use them in any way that is *bonâ-fide* necessary for his vindication. But the Barrys might get an injunction against your publishing them as a whole—if they were foolish enough to do so—which would condemn themselves at once.

'If I were in your place I should send the following to the newspapers in which you write, *at once*:—

"Sir,—I am reminded that I have not answered Mr. C. B.'s challenge to refer my father's claim to have been substantially the designer of the H. of P. to a committee of the Inst. of B.A. I think it will be time for me to answer any such challenge when he produces the 76 letters from his father to mine, which I stated in the *Times* of the 7th that Sir C. B. got from me under a promise to return them immediately, and never did return.

"The Messrs. Barry have quietly passed over this statement uncontradicted and unnoticed. They know better than I can whether these letters exist or have been destroyed. If they exist they know that they are my property, and they are professing to challenge me to a reference to arbitration while they are illegally withholding both my property and my evidence.

"If the letters are destroyed, I believe that I need not write another word on the subject, but leave Sir C. B.'s reputation to the judgement of the public, with my former statement. No proof that I am likely to discover now can be so decisive as the destruction by Sir C. B. or his family of all the letters on the subject which he could get hold of—first, all my father's letters to him—(as he confessed to me) and then all his letters to my father, which he could get out of my hands under a promise, and a repeated promise, to return them.

"Yours,  
E. P."

'I beg you to understand that I only send you this as a suggestion, and that I must decline entering into any examination or discussion of the



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question or any papers relating to it. I have only seen the letters in the *Times*.

‘Yours truly,

‘E. B. DENISON, Q.C.

‘E. W. PUGIN, Esq.’

The letter recommended by Lord Grimthorpe was published by Mr. E. Pugin and replied to by the Rev. A. Barry, D.D., who made the claim as to the ownership of the letters already mentioned. Mr. E. Pugin then received the following letter from Mr. Denison (Lord Grimthorpe):—

[*Private*.

Hertfordbury, Hertford.

‘SIR,

24 Sep., 67.

‘I thank you for your pamphlet. Your letter about the “76 letters” has evidently bothered the Barrys. I am amused at Dr. A. B.’s blustering reply. The *Times* clearly means to side with them as he [*sic*] always did with their father, as far as was prudent. But I should try one more shot, as follows. If *Times* won’t print it you can send it to some other paper saying *Times* has refused.

‘Yours truly,

‘E. B. DENISON.

‘E. W. PUGIN, Esq.’

The letter enclosed was in Lord Grimthorpe’s own trenchant style, and stated accurately the law about the matter. In this case Mr. Pugin slightly altered the letter (without improving it) before he published it. Ultimately on November 5, 1867, Sir C. Barry’s executors informed Mr. Edward Pugin, through their solicitor, that a ‘renewed search’ had been made among Sir Charles Barry’s papers but ‘no letters to the late Mr. Pugin have been found.’ On November 13 Mr. Passmore Edwards, who was then editor of the *Building News*, wrote to Mr. E. Pugin:—

‘I expected that the letters would not be forthcoming. Let me advise you not to have the matter submitted to the Council of the Institute. I have good reason for my advice.’

In consequence of this—no doubt well-founded—warning, Mr. Pugin finally declined to allow the council to arbitrate.

Since then, however, evidence has turned up in the form of a letter from Sir C. Barry to Mr. Edward Pugin, which confirms Mrs. Pugin’s statement. This letter

was found among some papers which were sorted out when Mrs. Pugin gave up her London residence, and is as follows:—

‘The Elms,

‘Clapham Common,

8th June, 1858.

DEAR EDWARD,

‘I shall be at home and alone on Thursday, and hope you will be able to take a family dinner with us at 6 on that day, when we could have a little chat together in the evening respecting your father’s biography, and perhaps you would be good enough to put in your pocket my letters to him in order that we may look over them together and I may hear your wishes respecting them.

‘Most truly yours,

‘CHARLES BARRY.’

It would seem, therefore impossible to doubt that the letters were in fact handed over to Sir Charles Barry and that, after his death, they were not among his papers. There is only one possible conclusion. When we remember that, according to Sir C. Barry’s representatives, the whole of Pugin’s drawings for the Houses of Parliament, except seventy of internal fittings, had been destroyed during Sir C. Barry’s life-time (although more than 5,000 working drawings were preserved),<sup>19</sup> we shall conclude with Mr. J. R. Herbert, R.A., that these facts ‘declare even painfully, but most emphatically, to any man of honour the justice and truth’ of the claim made for Pugin.<sup>20</sup>

But it seems to me that, after all, the strongest evidence is the building itself. Few of us would now agree with the extravagant praise of the Palace of Westminster that seems to have been the fashion in 1867. But in its details it shows the hand of genius. These details, gothic in spirit and in character, are superimposed, so to speak, on a building non-gothic in plan and fundamental conception. Were the authorship of the building unknown it would be a natural

<sup>19</sup> Statement by Mr. E. M. Barry, ‘The Architect of the New Palace at Westminster,’ p. 100. In view of the mistake about the drawing of the Throne, it is, of course, possible that there was a mistake here too.

<sup>20</sup> Letter to Mr. E. Pugin, February 21, 1868



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hypothesis that it had been planned by an architect accustomed to the style of the Renaissance and carried out in detail by an architect imbued with the gothic spirit. If we go on to compare this building with the other work of Sir Charles Barry on the one hand and Pugin on the other, the conviction will be forced upon us that whatever artistic merit the Houses of Parliament possess must be attributed mainly to Pugin.

In the first place there are the drawings, with the mention of which this article began, which Pugin invented and drew before he had even met Sir Charles Barry—before the old Houses of Parliament were destroyed. There, in 1834, were the main details of the palace as we see it. As one goes through the book its evidence is overwhelming, and the four drawings that we have been able to reproduce by Mrs. Pugin's kind permission, will help to convey the impression that the whole make. The striking resemblance of the drawing on Plate II to the Clock Tower has been already pointed out; that of Plate III to the Victoria Tower is perhaps even more striking; and in all four drawings details of the Houses of Parliament occur.

Against this evidence no amount of assertion that Pugin's drawings were discarded and never used can possibly prevail. Whatever the alterations in the plans as the building progressed, there was nothing to prevent the use—even after Pugin's death—of designs that he had made in 1836-7, to say nothing of later ones. The fact that he made drawings of every part of the building, outside as well as inside, is incontestable. So is the fact that every part of the building recalls his designs of 1833-4. There is only one conclusion.

A comparison of the gothic buildings designed by Sir Charles Barry is equally conclusive. There are his four 'gothic' churches in London,<sup>21</sup> one of them finished

in 1832, only three years before the design for the Houses of Parliament. They were all examples of the worst type of churchwarden gothic; that the same man was responsible for their details and for those of the Houses of Parliament is an incredible hypothesis. But there is a building nearer both in style and date to the Houses of Parliament than the churches, namely King Edward's School, Birmingham (of which an illustration is given on Plate IV), which was designed entirely by Sir Charles Barry, and was finished in 1837, so that it is contemporary with the beginning of the Houses of Parliament. As will be seen from the illustration, it is an uninteresting and mechanical piece of work, which does not show the least feeling for gothic architecture, either in general design or in detail. What made the difference between King Edward's School, Birmingham, and the Houses of Parliament—a difference so marked that it cannot be overlooked? There are only two alternatives—it was either Pugin or a miracle.

The case can hardly be better summed up than in the words of Mr. Herbert:—

'To put the case and its long history into a nutshell, Sir Charles Barry and your father were both unfortunate from the beginning; both were in false positions with regard to each other, and the letter of 1845 failed, I conceive, to set either right.'<sup>22</sup>

That is, I believe, a very just appreciation of what happened. But the time has surely come when the actual relations of the two architects should be made clear, and the claim of Augustus Welby Pugin to be considered the joint architect of the Houses of Parliament should be generally admitted. It should no longer be possible to say, as Pugin said after Sir Charles Barry's visit to him in November, 1835, that truth is 'reduced to the position of an interesting but rare and curious relic.'

<sup>21</sup> See chronological table, page 404.

<sup>22</sup> Letter to Mr. Edward Pugin, October 29, 1867.



# AN 'ESMAIL D'ARRAGON'

BY A. VAN DE PUT



THE nationality of the fine enamel here reproduced (by kind permission of its owner, Sir C. Robinson, C.B.) is so closely bound up with the arms it portrays that to discuss the one apart from the other is an impossibility. Apparently an example of the *champlevé* technique associated with Limoges during the thirteenth and fourteenth centuries, it is in reality one of a series of productions—neither numerous nor very well known—which afford grounds for contesting the validity of the attribution to the great French enamelling centre of all examples of the process found in the Peninsula.

Of the shield itself there can be no question: Quarterly, 1-4 gold four pales gules (Aragon); 2-3, azure powdered with lilies gold, a label gules (Anjou), are the arms of Blanche of Anjou, queen of Aragon, a daughter of Charles II, king of Naples and Jerusalem, who married (as his first wife) James II of Aragon in 1295, and died in 1310.

The shield (a copper plaque  $3\frac{3}{4}$  in. in height by  $1\frac{3}{4}$  in. in breadth, with a thick ring at its top set at right angles to it) is a slightly elongated variety of the so-called 'heater' form evolved during the third quarter of the thirteenth century; though its red and blue enamels have partly disappeared, as well as the gold from the *champlevé* copper field in quarters 1-4, and from the lilies in quarters 2-3, it is still a splendid relic of armorial enamelling.

The fact is a somewhat remarkable one that, while the existence of a national school of enamellers upon silver and gold is well attested in the history of Spanish art, the majority of the *champlevé* enamels surviving in Spain reflects the general development of the Limoges school from the twelfth to the fourteenth centuries. Side by side with these numerous and important specimens of real Limoges work in Spain there exists a series of enamelled objects—as yet hardly classified—the only adequate explanation of whose origin is found in the theory that the technique known as *champlevé* was practised beyond the Pyrenees from the twelfth century.

The well-known monastic treasure of Silos (Old Castile), or rather the remnant of it, now preserved in the Burgos museum, furnishes an apt illustration of this. Here are a magnificent frontal of the twelfth century, reliquaries of the type usually affected by the craftsmen of the thirteenth century—these undoubtedly of Limoges—and an Arabic ivory coffer, with an inscription recording it to have been made in the year 417 of the *Hegira* (A.D. 1026-27) at Cuenca. Beside *champlevé* enamel mounts, this piece has, inserted in its front and lid, two plaques of enamelled copper, one a representation of St. Dominic of Silos between angels, the other of the Lamb of the Apocalypse.

In the very thorough account of the Silos treasure which we owe to Dom E. Roulin, O.S.B.,<sup>1</sup> the date assigned to these remarkable additions to so typical a product of Moslem art in the Peninsula is the second half of the twelfth century. The colours employed in the two plaques include six shades of blue, white, green, and red, and in the mounts three blues, green, and red. The following points of divergency between the design or technique of these and of certain specimens of undoubted Limoges provenance are noted by Dom Roulin: the rudeness of the design of the St. Dominic; the thickness of the metal separating the incrustations; the unique conception of the Lamb with its attendant dragons; its iconography, altogether foreign to Limousin traditions; the unusual ornamentation of the mounts, of which only one example can be cited in the work of Limoges. A similar example of the application of *champlevé* enamel to Arabic art is an ivory casket or coffer from Palencia Cathedral, exhibited at the Madrid Exhibition of 1892.<sup>2</sup> This piece, which bears an inscription stating it to have been made at Cuenca in the year of the *Hegira* 441 (A.D. 1049-50), has blue and white enamelled mounts of the simplest geometrical design.<sup>3</sup>

It will be seen that even if the Spanish origin of these enamels could be demonstrated to certainty they would furnish—apart from the considerable range of colours, of the production of which their makers are seen to have had the knowledge—only a slight idea of the development of the craft during the thirteenth century. There would have to be accounted for, moreover, a gap of a century, more or less, elapsing between their fabrication and that of Queen Blanche's shield. It might be objected, too, that whereas the former are probably productions of a monastic workshop, the latter is essentially a secular object made in all likelihood by the enamellers or metal-workers attached to a court. The development of enamelling of this kind at certain lesser centres is one of the obscurest problems remaining to be solved by historians of the arts. It is significant, meanwhile, that if the terms be of a 'non-committal' nature in which experts have expressed an opinion as to the actual existence of a Spanish branch of the mediaeval *école limousine*, they are nevertheless favourable to a consideration of Spanish claims. Monsieur E. Molinier points out that certain ciboria found in Spain are so different in design and execution from contemporary vessels of the kind found in the churches of France as to warrant the hypothesis of manufacture in the Peninsula under

<sup>1</sup> *L'ancien Trésor de l'abbaye de Silos*, 1901, p. 17. It is but fair to the learned author to state here that the theory of a Spanish origin of these enamels is not advanced in his work.

<sup>2</sup> *Las Joyas de la Exposición histórico-Europea de Madrid*, 1892, pl. 1-4.

<sup>3</sup> C. H. Read, *Report on the Historical Exhibition at Madrid*, 1893, p. 25.



## An 'Esmail D'Arragon'

Limousin influence, but by Spanish hands.<sup>4</sup> These vessels date from the late thirteenth and early fourteenth centuries; they are of copper, ornamented with figures in reserve beneath arcading, and enamelled in lapis-lazuli blue, bright red, dark green, and white; they have a very long stem broken by a circular knob and their lid is surmounted by a tall cross. Such a ciborium was, we believe, in the Spitzer collection.<sup>5</sup> It is needless to accentuate the importance of Monsieur Molinier's theory for Spanish art-history in general; it would, if confirmed, place the origin of the object under discussion within certainty.

Laborde,<sup>6</sup> and after him Davillier,<sup>7</sup> have given equal prominence to the terms *Esmaulx d'Arragon*<sup>8</sup> and *Esmail de la Façon d'Espagne*,<sup>9</sup> drawn from documents of the last quarter of the fourteenth century, as being, possibly, designations of different processes. But the occurrence in contemporary inventories of *Esmaulx de France* and *esmaillié de France*, with the meaning 'enamelled with the French arms,'<sup>10</sup> makes it highly improbable that, in the case cited, *Esmaulx d'Arragon* has anything but an armorial signification. *Esmail de la Façon d'Espagne*, on the other hand, doubtless designates the process employed during the fourteenth century in Catalonia, notably at Gerona,<sup>11</sup> in which the excipient was of precious metal, and which ultimately superseded the champlevé technique at Limoges.

A whole class of enamelled objects analogous to Queen Blanche's shield was used in Spain during the fourteenth and fifteenth centuries.

<sup>4</sup> *Histoire générale des Arts appliqués à l'Industrie*, iv, p. 284. Mr. C. H. Read, in the report cited, p. 23, says of the processional crosses exhibited at Madrid in 1892, '... some of the examples may well be of the 12th or more probably 13th century. These earlier crosses are flat plates of copper, gilt and decorated with champlevé enamels in the style of Limoges, but neither so well drawn nor so perfect in execution as the French examples, though it is by no means improbable that the Spanish enamel of this kind is an imitation of that of Limoges.'

<sup>5</sup> *Collection Spitzer. Orfèverie religieuse (texte)*, p. 116, no. 58. See also one reproduced in the *Album de la Exposition de Artes Suntuarias, Barcelona, 1877*.

<sup>6</sup> *Glossaire*, 1872.

<sup>7</sup> *Recherches sur l'Orfèverie en Espagne*, p. 65, etc.

<sup>8</sup> 'Une pomme d'argent à chauffer mains en hiver, blanche à esmaulx d'Arragon (celle qui est demeurée à St. Germain), pesant ij marcs, ij onces.' (Inventory of Charles VI, 1399.) The reference given at p. 256 of the *Glossaire* is corrected at p. 456.

<sup>9</sup> 'Un autre drageoir doré, convert cizellé à vignettes et semé d'esmaulx de la façon d'Espagne, pesant vii marcs, vii onces.' (Comptes royaux, 1380.)

<sup>10</sup> 'Un calice d'or plain esmaillié d'esmaulx de plite par le pommel et par la tige de deux esmaulx de France et le pommeau semé d'esmaulx de plite et la patine toute pleine.' (Inventory of Charles V, 1380.) The armorial meaning attaches to the title of these remarks.

<sup>11</sup> Also at Barcelona and Valencia. Dom Roulin has described the enamelled crosses of Villabertran and Gerona in the 'Mémoires (fondation Piot)' of the 'Académie des Inscriptions,' vi. Enamelling upon gold and silver was also practised at Montpellier, in the lordship of Sancho, king of Majorca (1311-24). Aragonese princes held part of Montpellier from 1204 till 1349 (the kings of Aragon from 1204-76), and Sancho, own cousin of James II of Aragon, married Mary of Anjou, sister of Blanche, in 1309. Was the Montpellier industry an offshoot of that of Catalonia?

These are the small badges of bronze, with surfaces hollowed to receive enamels not infrequently missing. There is little doubt as to the region of their origin in the Peninsula. Some bear an Arabic inscription, but the majority are armorial and would appear to have been made in Castile.<sup>12</sup> The comparatively large number extant of these badges, or *jaeces*, as they are termed in Castilian, is evidence of the vogue enjoyed by such insignia during the fourteenth and fifteenth centuries, and if champlevé enamel in the Limoges manner was ever applied to secular objects in North Spain, as one may suppose it was to ecclesiastical ones, then the destination of Queen Blanche's enamel is not far to seek.

Among the numerous uses for such insignia, revealed by a study of inventories, one there is to which pendent shields were peculiarly adapted. The breast-piece or *poitrail*, used in horse-accoutrement throughout the whole of the middle ages, was an elementary part of the combination of leathern bands forming the harness proper or *lorrain*, susceptible of the richest and most varied ornamentation. Though the details of descriptions—and these are rare—upon which one must rely for an adequate idea of the horse-trappings of the thirteenth and fourteenth centuries are fairly minute, it is probable that pendent escutcheons were frequently included in the term *lormerie*, until modern times the designation for the metal appurtenances of harness, which was sometimes enamelled.

The richness of harness and saddlery—the latter also painted or enamelled with shields—used by a French royal prince and his suite, contemporaries of Queen Blanche of Aragon, is well illustrated in the following extracts<sup>13</sup> from the expenses of Robert II, count of Artois, for the campaign which terminated fatally for him at Courtray in 1302:—

Compte de dépenses d'équipement pour la campagne de Flandre, 1302.

Item iii lourains touz de soie, l'un vert, l'autre vermeil et le tierz componné de soie jaune et vert la lormerie toute dorée et esmailliée, et les escucons des armes des seles esmaliez, pour chacun lorrain xxiiii lb. par. valent en somme lxxii lb. par.

Item pour i lorrain de cuir à iiiii coutures de soie toute la lormerie et les escucons esmaliez et dourez et le esperons à boce four guerre, pour ce lorrain iiiii lb. par.

Item pour une sele broudée à cheval des armes monsr. Symon de Cinc Oulmes, garnie de cordouan vermeil et de houce de cuir, c.s. par.

Item pour la garnison cousue de soie et la lormerie fourrée et esmailliée et les esperons à boce pour guerre lxs. par.

Item xii granz seles pour guerre, pour les escuiers monsr. d'Artois à granz escucons de lormerie des armes monsr. . . . . et furent garnies d'estriers et de poitraus.

<sup>12</sup> The late count of Valencia de Don Juan's collection is illustrated in the *Boletín de la Sociedad Española de Excursiones*, xii, 96. See also baron de Cosson's *Le Cabinet d'Armes de M. de Talleyrand-Périgord, duc de Dino*, pl. 22, 1901; and the British Museum collection.

<sup>13</sup> J. M. Richard, *Mahaut comtesse d'Artois et de Bourgogne* (1302-09), pp. 388-9. 1887.





FRENCH AQUAMANILE OF THE LATTER HALF OF THE THIRTEENTH CENTURY; IN THE CARRAND COLLECTION, NATIONAL MUSEUM, FLORENCE FROM A PHOTOGRAPH BY ALINARI



SHIELD ENAMELLED WITH THE ARMS OF BLANCHE OF ANJOU CONSORT (1295-1310) OF JAMES II KING OF ARAGON IN THE COLLECTION OF SIR J. C. ROBINSON, C.B.







## An 'Esmail D'Arragon'

An inventory which, though nearly a century later, affords an interesting description of the harness used by an Aragonese princess, is that of Queen Blanche's great grandchild Johanna, daughter of Peter IV and wife of John of Aragon, count of Ampurias. Her saddle was 'of cloth of gold, with the arms of the county and her own, and an enamelled bridle and breast-piece.'<sup>14</sup>

Pictorial evidences for horse-trappings c. 1300 are by no means so common as might be supposed; but the class of object known as 'aquamanile' comprises some equestrian figures, their equipment faithfully copied from thirteenth and fourteenth century panoply, which depict the breast-piece with pendent shields. The one illustrated is a remarkable specimen in bronze,<sup>15</sup> the personality of the warrior, thanks to these insignia, being in all probability capable of identification. That the shield under consideration was intended to hang from a similar piece of harness either singly at the centre, or with others, appears to be a legitimate conclusion from the evidence adduced, as also in view of its size, already mentioned.

To the historical student as to the armorist this enamel will have remarkable associations as combining the insignia of houses which from the massacre of the 'Sicilian Vespers' in 1282 were engaged—either they or their heirs—in an almost continual struggle by land and sea till the close of the middle ages. The possession of the island of Sicily, the fairer portion of the realm successively of Norman kings, of Hohenstauffen emperors, and of Charles of Anjou, brother of St. Louis, became an object of fierce contention between Spanish Ghibellines and the Guelphs of Naples. The sons of Peter III of Aragon and Constance, the daughter of Manfred, were beset by France, the Pope, and Charles II (of Anjou) king of Naples, leagued for the restitution of Sicily. First Alfonso III, in 1291, and then James II of Aragon, in 1295, treated away the island to Naples as the price of peace.<sup>16</sup> By the latter compact also, the treaty of Anagni, James II cemented the Angevin alliance by marriage with Blanche, a daughter of the king of Naples, and by it he was to coerce the Sicilians into accepting the latter's rule. This temporary alliance of Aragon with the house of Anjou, which failed in its inglorious principal object—for Sicily kept its independence under Frederic of Aragon, the youngest of Manfred's grandson's—is, there-

fore, directly commemorated by Queen Blanche's shield. It is desirable also to consider the enamel in its heraldic aspect. And here Sir C. Robinson may be congratulated upon the possession of a unique object, for of all armorial relics those appertaining to queens consort are the rarest. Without a pilgrimage to the Cistercian monastery of Santas Creus (Holy Cross), after Poblet the second in Catalonia, and like it a royal pantheon, it would be extremely difficult to find a counterpart to the arms under consideration. Thither the Queen's body was brought after death, and there still rests, with the ashes of her husband, of King Peter, and of Roger de Flor (or Ruggiero Lauria), whose naval prowess gave the Catalans the supremacy of the Mediterranean in the Sicilian wars. Villanueva, the Spanish ecclesiologist, visited Santas Creus in his 'Viaje literario,' or literary tour, and enumerates among the treasures of the sacristy, a reliquary of the Holy Hand, from which hung a seal of Queen Blanche, bearing the pales of Aragon quarterly with the lilies of France.<sup>17</sup>

Strangely enough, for Queen Blanche was not an heiress, the coat of Anjou was perpetuated in the arms of her posterity. Her younger sons, the princes John, archbishop of Toledo (d. 1334), Peter, count of Ribagorza and Prades, and Ramon Berenguer, count of Ampurias, dimidiated (or combined by halving) the shields of Aragon and Anjou.<sup>18</sup> The archbishop of Toledo's tomb in Tarragona Cathedral undoubtedly bears this marshalling. The branches of Ribagorza and Prades, descended from Peter, quartered them saltirewise.<sup>19</sup> As an example of the evolution of a shield during three generations, these marshallings, commencing with James II's consort, are unique.

NOTE.—The aquamanile which has been chose to illustrate the use of escutheons hanging from the breast-piece, forms part of the Carrand collection in the Museo Nazionale, Florence. It was described by Labarte as 'an equestrian figure of the young Conradin, the unfortunate competitor of Charles of Anjou.' The author of the 'Handbook of the Arts of the Middle Ages,' further says (p. 398): 'The prince has his head bare, encircled with a crown of flowers like that given to the martyrs by the

<sup>14</sup> *Bulletin archéologique, publié par le Comité historique des Arts, etc.*, ii, 277-8. 1842-3.

<sup>15</sup> Another aquamanile of this type, from the collection of Baron Oppenheim, was exhibited at the Paris Exhibition, 1900. See the official *Catalogue de l'Exposition retrospective de l'Art français*, No. 404.

<sup>16</sup> Dante (*Purg.* vii, 116, etc.) sets Alfonso III in the happy valley outside Purgatory with his father Peter and their enemy Charles I of Anjou; the poet draws a comparison between Alfonso III and his brothers James II and Frederic of Sicily, favourable to the first.

<sup>17</sup> That Villanueva (xx, 120; 1851) fails to mention the label used by Queen Blanche in common with all the members of her house, the issue of Charles, brother of St. Louis of France, either shows the omission to have been intentional on his part, or that the label was wholly or partially non-existent. As regards the number of its points, the golden bulls of her father and grandfather show three, that of her brother Robert five, her sister Margaret's seal four. It is interesting to note that the Angevin chief borne as an augmentation by scores of the partisans of Anjou in Italy, and by their descendants till the present day, is generally depicted with a label of four points gules. There can be little doubt that it was originally merely a label, *label*, and that the number of its points was left to the artist.

<sup>18</sup> I. de Janer, *El Patriarca Don Juan de Aragón*, p. 108. 1904.

<sup>19</sup> See the Hispano-Moresque dish illustrated in *THE BURLINGTON MAGAZINE*, vii, 36. 1903.



## An 'Esmail D'Arragon'

Italians of the Middle Ages.' Apart from this, the identification of the sceptred figure would appear to depend upon the interpretation of the escucheons as the family arms of the Hohenstauffens. As duke of Suabia, Conradin (1251-68) would undoubtedly bear the arms of his house, three lions passant (sable upon gold), but as representative of the German emperors, after his father's death in 1254, he would probably bear the imperial eagle. Though there is a fine series of bulls—non-heraldic—of the Hohenstauffens as emperors, their seals as dukes of Suabia are of the utmost rarity. Of Conradin's uncle Henry, two are extant; in these, the only Hohenstauffen seals bearing the arms of Suabia, the lions are represented looking to the left, over their shoulders, in fact. Since the extinction of the Hohenstauffens in the thirteenth century, the lions passant have remained the arms of Suabia.<sup>20</sup>

<sup>20</sup> As impaled by the royal house of Wurttemberg, they are passant, not guardant.

The English leopards differ from them not only in tincture, but also in that they were always depicted guardant, or looking out of the shield, as on the escucheons of our aquamanile.

There is every reason to suppose that the aquamanile, which dates from the second half of the thirteenth century, represents not a duke of Suabia but an English prince, Henry III's youngest son, Edmund, called 'Crouchback' (1245-96), who in 1254 received a grant of the kingdom of Sicily from Pope Innocent IV in opposition to Manfred, and was later earl of Lancaster and of Leicester. As king of Sicily, Edmund sealed with a golden bull bearing the full arms of England. It is of importance also, so far as concerns the apparent youth of the subject of the aquamanile, that Prince Edmund resigned what proved to be an empty honour in 1263, at the age of eighteen, the age which Conradin had also attained when he was decapitated five years later.

## THE PORTRAITS OF REMBRANDT'S FATHER

BY A. M. HIND



NOTABLE contribution to the study of Rembrandt has been made by Mr. Colvin<sup>1</sup> in the publication of a drawing purporting to be a portrait of the artist's father. Considered on its own merits, the drawing is a most powerful and characteristic work in a method—combining red and black chalk and washes of bistre and indian ink—by no means uncommon in Rembrandt's earliest period. One can hardly imagine a more significant character study, and every touch betrays the master's hand.

The inscription *HARMAN. GERRITS. van den Rhijn* must, however, be put down as a later, though not much later, addition. Probably Dr. Martin's ingenious suggestion is right, that the curious orthography of *Ryn* is based on a misinterpretation and misapplication of Rembrandt's signature *RL*. But the writing does not appear to be more recent than the end of the seventeenth century, and has thus a strong claim to recognition as presenting a nearly contemporary tradition. I do not think that the identification of any other portrait of the Rembrandt school with Harmen Gerritsz. goes back to so old a tradition. As one of the earliest I might refer to a portrait engraved by Surugue the younger in 1759, probably after the little picture now in Sir Frederick Cook's

collection. And this was about the time when the model, recently identified by M. Michel,<sup>2</sup> and accepted by most authorities as Rembrandt's father, was labelled Sir Thomas More,<sup>3</sup> when the artist's mother posed as the countess of Desmond<sup>4</sup> and Rembrandt himself passed for Prince Rupert!<sup>5</sup> A very striking support to the authority of the Oxford drawing as a trustworthy document is the essential similarity in feature, not only with Rembrandt and his son Titus, but with the portraits identified with the artist's brother Adriaen Harmensz.<sup>6</sup> Now, this likeness, on which the laws of heredity incline us to lay some emphasis, is entirely wanting in all the portraits now generally accepted as Rembrandt's father. Place the etching of this model, dated 1631, by the side of the drawing and we are confronted by the most striking differences. Putting out of question the shape and colour of the beard, for which the artist's fancy may be responsible, the most noticeable variations occur in the forehead, nose and cheeks. Compare the high square forehead, the nose with its retroussé curve and unusually broad nostrils, the cheek and jaw full and heavy beneath the ear—all of which are marked features of the drawing,

<sup>2</sup> *Vie de Rembrandt*, 1893, pp. 41-46 and *Gazette des Beaux-Arts*, 1890.

<sup>3</sup> Two engravings after the picture in Dr. Wasserman's Collection, Paris (the original of Lievens B. 21), one by R. Gaywood, and the other published by F. L. D. Ciartres (Langlois).

<sup>4</sup> Engraving by F. Allamet, and another by E. Harding, 1797.

<sup>5</sup> The Hague portrait (Bode 19), engraved by Valentine Green, 1775, and E. Scriven, 1810. See also Smith, *Catalogue Raisonné*, No. 243.

<sup>6</sup> e.g., in the Hague and Berlin (Bode, Nos. 355 and 356).

<sup>1</sup> 'Selected Drawings from Old Masters in the Univ. Galleries . . . Oxford,' 1904, etc., Pt. III, No. 18.





1. PORTRAIT OF THE ARTIST'S FATHER (?); CHALK DRAWING BY REMBRANDT IN THE UNIVERSITY GALLERIES, OXFORD: BY PERMISSION OF THE DELEGATES OF THE UNIVERSITY PRESS



2. SO CALLED PORTRAIT OF THE ARTIST'S FATHER, FROM THE 17TH C., BY REMBRANDT OF 1631













3. PORTRAIT OF REMBRANDT, FROM THE ETCHING OF 1639



4. SO-CALLED PORTRAIT OF REMBRANDT'S FATHER, FROM THE ETCHING BY JAN LIEVENS



5. SO-CALLED PORTRAIT OF THE ARTIST'S FATHER, FROM THE ETCHING BY REMBRANDT OF 1630



## The Portraits of Rembrandt's Father

with the thoroughly Jewish type which the etching presents—high rounded forehead, long aquiline nose and oval face. Another etching (dated 1630), which corresponds closely to a picture belonging to Dr. Bredius at the Hague, is certainly nearer the drawing than this travesty of 1631, and is one of the few natural studies which we would more readily regard as portraying the old miller of Leiden. But here, too, the essential variations, to which might be added the prominent eye-balls, so different from the small sunken eyes of the drawing, remain as before. If the deeply-lined furrow from nostril to mouth is common to both, the model for the etchings almost invariably has a second wrinkle in the cheek, which is quite absent in the Oxford drawing.

Now, turn to one of Rembrandt's most characteristic studies of himself, the etching of 1639, at an age when inherited features would, in the natural course of development, be becoming accentuated, and the likeness to the drawing in essentials is remarkable. Here are the same square forehead and the upright hollow between the brows, the same curvature in the outline of the nose with its distended nostrils, and the same wide and drooping jaw-bone.

So much then for our positive reasons for admitting the authenticity of the Oxford drawing and the claims of its inscription. The above comparisons will have manifested our inability to bring it into line with the almost universally accepted theory, and a personal scepticism of the latter of some duration<sup>7</sup> has only been strengthened by the newly-published piece of evidence.

The accepted theory is based on the connexion of two pictures by Dou, at Cassel, one of which with great probability represents Rembrandt's mother. Dr. Eisenmann, in the Cassel Catalogue,<sup>8</sup> was the first to suggest that the second might quite reasonably be regarded as the artist's father, and M. Michel took up the suggestion, bringing the five early etchings and several other pairs of pictures into the same connexion.

The problematical nature of arguments on the basis of one picture being a pendant to another is evident if it be noted that M. Michel and Dr. Bode each assign different companion pictures (the Nantes portrait and Innsbruck *Philo* respectively) to the *Mother* belonging to Dr. Bredius. Still the identity of Dou's *Old Lady* with Rembrandt's mother can hardly be questioned if we

are willing to admit that the comparatively lifeless face of the Cassel picture may owe its slight divergences from our idea of the artist's mother as given in the early etchings to a difference of personal impression. We think the identity would be far more questionable if the theory just advanced by Mr. Jan Veth,<sup>9</sup> that the picture is not by Dou but an early work by Rembrandt, is tenable.

A far more serious argument seems to us to lie in the fact that the model was so constantly used in all sorts of situations and garbs, not only by Rembrandt himself, but by three at least of the artists who worked with the master at Leiden—Dou, Lievens,<sup>10</sup> and Van Vliet. Moreover, it occurs in Rembrandt's work for several years after the death of Harmen Gerritsz.<sup>11</sup> The most discordant note is struck by the 'posthumous' etching, dated, at least in its second state, 1631, where respect to a father's memory would surely be treated lightly in this fanciful rendering of the old man's features. The picture (in Cassel) with which it is closely connected does not seem to be merely an imaginative variation of the older type, but a study, true to the life, of a model seen also in the *Holy Family* at Munich. If Michel is right after all, I would far rather incline to agree with Mr. Jan Veth's suggestion in the article referred to above, that the Cassel picture of the model with the black beard, and the etching of 1631, represent Rembrandt's eldest brother Gerrit, who died towards the end of 1631.

We cannot in fairness conclude without citing one of the strongest arguments against our own scepticism of the authorised dogma. Notices of a picture and an etching, respectively, of Rembrandt's father occur in two early inventories, those of Sybout van Caerdecamp (1644), and of Clement de Jonghe, the printseller and friend of Rembrandt, in 1679.

While inclining to regard the series of portraits commonly identified with Harmen Gerritsz. rather as a mere studio model used in his early days by Rembrandt and his fellow-workers, we confess to be unable to fill up the consequent gap by anything but the Oxford drawing. For this we must look to the future. To the absolute authenticity of the drawing and to its value as a document we strongly hold. Judgement on its compatibility with the generally-accepted theory on the basis of the likeness of the two types, for which material is given in the reproductions, we would leave to the unprejudiced reader.

<sup>7</sup> See also Dr. A. Jordan: *Repertorium für Kunstwissenschaft*, 1893 (xvi.), p. 298.

<sup>8</sup> 1888.

<sup>9</sup> *Onze Kunst*, Dec., 1905.

<sup>10</sup> e.g. B. 32, 33, and perhaps B. 72

<sup>11</sup> April 27, 1630



## EARLY ENGLISH ENGRAVING

BY LIONEL CUST, M.V.O., F.S.A.



THE Fine Arts in England can hardly be said to have been indigenous, except in so far as they are the natural outcome of any settled state of affairs in a prosperous country. The foundations of a real native school of art as well as of literature were laid during the time of the later Plantagenet kings, but the devastating civil wars between the royal houses of York and Lancaster swept away all the incentives to progress in the arts. It was not until the country had been settled under Henry VII, and consolidated under Henry VIII, that the arts began to find their way back into England, and to take up their residence as denizens.

The art of engraving was no exception to this rule. Although it was the earliest instinct of man, even in the infancy of the race, to record their thoughts by graving, the art had been scarcely introduced into England or made any advances before the reign of Queen Elizabeth. Then it suddenly bloomed, and, though at first a foreign importation, established itself as a practical use, especially for the illustration of books, and continued so for upwards of one hundred years or more. The engravings of this period in England have become very scarce and are usually difficult of access to the student. The world of art therefore should be grateful to the Trustees of the British Museum who have recently published in a fine folio volume<sup>1</sup> the results of the researches which Mr. Colvin, Keeper of the Prints and Drawings in the British Museum, has for so long been prosecuting in order to obtain information about the early engravers and engraving in the British Museum collection.

In this work Mr. Colvin has taken up the task originally commenced by George Vertue early in the eighteenth century, and further developed by Horace Walpole in his compilation from Vertue's manuscripts. From Walpole's day little had been done until the energy and industry of workers in the kindred study of bibliography revealed to other minds than those of the mere collector the value of these early English engravings as part of the history, both artistic and literary, of England and as showing the gradual rise of a distinct school of national art which was to come to its prime in the great mezzotint engravers of the eighteenth century. Mr. Colvin does not deal with the art or rather craft of wood-engraving, nor with etching, in itself an art more akin to the painter's art than to the mere utilitarian art of the line-engraver.

Mr. Colvin's researches, moreover, so far as here

<sup>1</sup> 'Early Engraving and Engravers in England.' By Sidney Colvin, M.A. British Museum, £5 5s. net.

published, do not extend beyond the date of William Faithorne, with whom a real school of engraving may be said to begin, although he touches lightly on the important work of David Loggan and Robert White.

Starting from the first appearance of copper-plate engraving in England, about 1540, Mr. Colvin calls attention to the great engraving-schools on the Continent, each, curiously enough, controlled by a family of engravers, such as the Sadeler family at Munich, the Wierix at Antwerp, the Hogenberg at Cologne, the De Bry at Frankfort-on-Maine, and the Van de Passe family at Utrecht and Cologne. From these centres off-shoots were able to take root in England, and to supply the needs of the authors and publishers, who had found in the wood-engravers of the period little skill and certainly no originality of invention except in the one instance of Holbein and that to a very limited extent.

With the advance of the printing press as a distributor of knowledge came the need for plates to illustrate natural science, such as medicine, geography and the like, and with these came the need for something better than the wood-blocks, which had hitherto done service. As the output of books increased fresh attractions became necessary, and to the plates in the book were added an ornamental title page, and in many cases the portrait of the author. This quickly led to that popular taste for portraiture which has been characteristic of the British nation, and has been the dominating note of British art.

It is with these materials that Mr. Colvin's book deals, divided into two sections; first a biographical and historical survey of the art and the artists themselves, and then a selection of reproductions from the rarest or most interesting engravings of this period from the Print Room in the British Museum. To these Mr. Colvin has been able to add a catalogue of all the known engravings published in England during the period under review, compiled by Mr. A. M. Hind, which is in itself an example of the excellent and unassuming work of permanent value done in this department of the British Museum under Mr. Colvin's direction.

The indefatigable studies of bibliographers have left little to be discovered in the early history of book-publishing in England. Mr. Hind's catalogue may therefore be regarded as exhaustive. Returning to Mr. Colvin's share in the work, it is interesting to note that the first real artist-engraver, Thomas Geminus, who seems to have been a Flemish physician at the English Court, was apparently an amateur of the art, and as such produced work more striking and interesting, though of less practical use, than his more professional brethren. His engravings stand alone, and in spite of certain technical deficiencies remain



## Early English Engraving

among the rare curiosities of the engraver's art. It was Matthew Parker, archbishop of Canterbury, who gave the first impetus to the engraver's art in England by employing 'drawers and cutters, painters, limners, writers and bookbinders' in his own house. An East Anglian by birth, Archbishop Parker was in touch with the stream of skilled artisans of all sorts and conditions who poured into the eastern counties during the struggle of the reformed religion in the Netherlands. His share is well told by Mr. Colvin in his narrative. Another East Anglian, Thomas Seckford, was responsible for that monument of English engraving, the 'Survey of the Counties of England and Wales,' by Christopher Saxton, to which Mr. Colvin devotes special attention. The work of Theodor de Bry in England is described by Mr. Colvin, and it was in his school evidently that the first native-born English engraver was trained in the person of William Rogers, of whom Mr. Colvin truly says that 'in his decorative feeling and design generally, as well as in his mode of handling the graver, we trace certain elements which are quite his own.' The work of this artist, so interesting from the national point of view, has never been described and elucidated before, and this section alone would lend importance to Mr. Colvin's work.

After the reign of Elizabeth the engraver's art became more and more linked with the requirements of literature. There is a fascination about the portraits and title-pages engraved by Renold

Elstraeke, Francis Delaram, William Hole, and John Payne, who all display technical powers of some distinction, especially in such an important plate as that of the great ship *The Sovereign of the Seas* engraved by Payne. Their work stands out as superior to that of other engravers, who were little more than mere craftsmen of a second or third rate order, such as Thomas Cross, Glover, and Martin Droeshout, the engraver of the famous portrait of Shakespeare in the world-renowned First Folio edition.

The sale of engravings became by degrees a trade of some importance, and the publisher's name on the plate showed a recognition of this advance. One of the leading firms of publishers was Robert Peake, whose shop was on Snow Hill in Holborn. It is known from other sources that Peake was one of the centres of the 'picture-drawers' trade that was so prolific of portraiture in the early years of the seventeenth century. The painter, limner, and engraver thus found themselves under the same roof, and it was from under this roof that such distinct English personalities in art emerged as William Dobson, the painter, and William Faithorne, the engraver. It is impossible in so short a review to traverse the whole ground of Mr. Colvin's book, but enough may have been said to show its importance as a contribution to the history of the Fine Arts in Great Britain. The trustees of the British Museum may be congratulated on having been able to issue so valuable and interesting a book.

## MISCELLANEOUS NOTES AND LETTERS

### A SIXTEENTH-CENTURY ITALIAN BRONZE

THE remarkable bronze which, by the courtesy of the owner, Sir William Bennett, K.C.V.O., we are permitted to reproduce as frontispiece to the present number of *THE BURLINGTON MAGAZINE*, presents many points of extreme interest to students of mature Italian art. The striking character of the statuette will at once be apparent, and in the vigour of the movement and the dramatic poise of the head we see at once to recognize the work of one who had not forgotten Verrocchio. When we come to details, however, an exact diagnosis becomes more difficult. We might conceive the piece to be a David but for the action of the fore finger of the right hand, which suggests the preacher rather than the warrior. Nothing finer than the modelling of the head, the neck, the chest, and the right arm could be expected of even a very great Italian artist, but the back, the lower portion of the body, and the legs point to the latter half of the sixteenth century. The attenuation of the lower portion of the legs is specially noticeable in this connexion, and indicates the taste of a period in which artifice had come to supple-

ment primitive truth. We must thus assume that the bronze, which may be of Florentine origin, dates from the latter part of the sixteenth century rather than from the beginning of it, in spite of the spirited character of the upper portion, which in itself might point to a slightly earlier date. As the piece stands nearly two feet high, it has no small claim to importance, apart from the interesting critical questions which it suggests.

### THE MOSAIC ATTRIBUTED TO ORCAGNA IN THE VICTORIA AND ALBERT MUSEUM

AMONG the treasures exhibited to the public in the Victoria and Albert Museum is a large composition in mosaic, representing *The Nativity of the Virgin*, purporting to have formed part of the mosaic decorations on the façade of the cathedral at Orvieto, and ascribed to the hand of no less an artist than the mighty Andrea di Cione, better known as Orcagna. The mere presence in London of so important a work by so great an artist, would in itself be an event of the highest importance.

In a recent number (November, 1905) of that



## *A Mosaic attributed to Orcagna*

useful periodical, the *Rivista d'Arte*, at Florence, Signor Luigi Fumi has investigated the history of this mosaic, with a view of explaining how so important a work of art should have been allowed to quit Orvieto for London. He divides his inquiry into two parts :

- (1) As to the ascription of the mosaic to Orcagna ;
- (2) As to the authenticity of the mosaic in the Victoria and Albert Museum.

So far as the ascription to Orcagna is concerned, Signor Fumi is able to prove from documentary evidence that the mosaic of *The Nativity of the Virgin* was not among those executed by Orcagna as *capomaestro dell' Opera* in the cathedral of Orvieto from 1358 to 1360, but that it was executed by the mosaicists Fra Giovanni Leonardelli and Ugolino di Prete Ilario in 1365, probably from the design of the latter, who was also employed on the fresco-paintings there.

Following up the history of the mosaics on the façade, Signor Fumi is able to note several restorations until the end of the eighteenth century, when the mosaics were found to be in such a state of dangerous decay that they had to be taken down and repaired. Two mosaic workers named Tomberli and Cerasoli were fetched from the Vatican works at Rome and restored the mosaics at Orvieto from 1785 to 1787. A considerable part of these mosaics were so much decayed that they were copied anew by the above artists, not over faithfully, and the rejected fragments were taken by them to Rome. After lying for some time at the Vatican, they were sold as of little value to a Roman *antiquario*, by name Pio Marinangeli. This man set to work and reconstructed the mosaic, adding, however, a false inscription to the effect that the mosaic was executed by Andrea di Cione in 1360. This reconstructed mosaic is the one now exhibited as the work of Orcagna in the Victoria and Albert Museum. It follows from Signor Fumi's investigations that :

- (1) The original mosaic was not the work of Orcagna at all ;
- (2) Of the original mosaic some part was worked up in 1785-7 into the restored mosaic now on the façade at Orvieto, and some part was subsequently worked into the reconstructed mosaic by Marinangeli at Rome.

In the interests of our national credit for knowledge of the arts it behoves the authorities of the Victoria and Albert Museum either to reply to Signor Fumi and maintain the credit of their mosaic, or to remove the mosaic, or at all events the ascription to Orcagna, from its present position of importance. L. C.

### THE GRAPHICAL SOCIETY

THIS new society, of which we have received a prospectus, has for sponsors Drs. Max Lehrs, Max J. Friedlander, and Paul Kristeller, and for its object the reproduction of woodcuts and

engravings, small books with their texts, especially blockbooks and the oldest illustrated books, series of sheets having historical or artistic connexion, and works of individual masters. Each separate publication will appear in book form and be complete in itself. The reproductions will be executed according to special requirements, in zinc-etching or in grain-etching, or in collotype, in monochrome or in colours. The annual subscription is fixed at 30 marks, and the publications will appear in the autumn. Application for membership and the subscription for 1906 should be sent by 15 April, 1906, to the firm of Bruno Cassirer, Derfflingerstrasse 16, Berlin W. Should applications not be sufficiently numerous to make the proposed publication possible subscriptions will be refunded to the senders. The text will be published in German, but if a sufficiently large number of foreign applicants should subscribe the letterpress and inscriptions will also be printed in French or English. The first three publications proposed are the 'Biblia Pauperum,' the 'Exercitium Super Paternoster,' and 'The Seven Planets.'

### AN ARCHITECTURAL EXHIBITION

IN connexion with the seventh International Congress of Architects to be held in the Grafton Galleries, London, in July next, there will be a chronological exhibition of English architecture from the Norman Conquest to the death of Sir Charles Barry in 1860. In addition there will be shown a collection of oil paintings and water-colour drawings by known painters which treat architectural subjects. Many of these latter are scattered throughout the country in private collections. It is hoped that all those who know the whereabouts in private collections of any such paintings or drawings will communicate with the secretary of the Executive Committee, the Royal Institute of British Architects, 9, Conduit Street, London. Such an exhibition of purely British work should be made as representative as possible in view of the forthcoming visit of our foreign confreres.

### THE LUNDENS IN THE NATIONAL GALLERY

GENTLEMEN,—I trust you will allow me to call attention in your columns to the removal from the walls of the National Gallery of the reduced copy (by Gerrit Lundens) of Rembrandt's so-called *Night-Watch*. As far back as September, 1904, Lundens' picture was lent (with two other works) to the Corporation of Bootle for an indefinite period, and Bootle still has it.

It is difficult to imagine the reason for this loan, for Lundens' work, of the smallest importance as a painting, is far too important a document to be allowed to leave our national collection for any length of time. Lundens was a contemporary of



## Miscellaneous Notes and Letters

Rembrandt, and his little picture has a unique historical interest, as it affords students the opportunity of seeing the composition in its entirety of its great original, which was mutilated on all four sides and shorn of some of its figures early in the eighteenth century. MONTAGUE CHESTER.

### THE VILLAHERMOSA VELAZQUEZ

GENTLEMEN,—In reading Mr. A. G. B. Russell's note in the last number of *THE BURLINGTON MAGAZINE*, upon the Velazquez bequeathed to the Prado by the late duchess of Villahermosa, I was struck by the fact that although your contributor took exception to one of Señor Mérida's theories, no reference was made to that writer's article 'Los Velazquez de la Casa de Villahermosa,' in the *Revista de Archivos, Bibliotecas y Museos* of Madrid, for February, 1905 (3 S., xii, 89).

Whatever other sources Mr. Russell drew upon, he has apparently followed the historical portion of Señor Mérida's contribution to the subject very closely.

Yours truly,

February 13, 1906.

A. VAN DE PUT.

[A few words are sufficient for this matter. It does not seem to have occurred to Mr. Van de Put that Señor Mérida and myself might have derived any information we give in common from a common source. This was in fact the case. I was mainly indebted to members of the Villahermosa family, to Señor Beruete, and to a history of Spanish families in the British Museum for my brief historical notes, which were completed before I was aware of the existence of Señor Mérida's article; and I may point out, as one instance of my independent research, that the most valuable item which I was able to produce in connexion with the pictures—viz., the actual acknowledgement of the money paid to Velázquez for them—does not appear in Señor Mérida's essay, nor, as far as I am aware, in any other place.—ARCHIBALD G. B. RUSSELL.]

## ART BOOKS OF THE MONTH

SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Part IV. Chosen and described by Sidney Colvin, M.A. Oxford University Press. £3 3s. net.

As in the previous parts of this splendid publication, Mr. Colvin has succeeded in providing the lover of fine drawings with the sight of many good things and a few surprising ones, annotated with his usual wise scholarship. The fourth part opens with a magnificent fragment of Leonardo's famous cartoon, a large head of a man shouting of extraordinary power. Whether we have here an actual piece of the lost original, almost wholly overlaid by subsequent restoration and retouching, or, as Mr. Colvin thinks, only an ancient copy, it would be presumptuous to decide. Old Jonathan Richardson, the former owner of the drawing, held it for genuine, and it is unfortunate that, possibly from limitations of space, the notes which he wrote on the back of it are not printed. In the original the underlying work, executed with a harder chalk and a more sweeping touch, was quite easily separable from the later additions. The excellent reduced facsimile fails to make the distinction so clearly; and it is on this underlying work, coupled with the overwhelming fire and majesty of the drawing, that its claim to supreme importance must rest. The drawing, at any rate, shows the work of more than one hand, for it is incredible that the man who drew the decisive lines of the nose and mouth and cheek and glaring eye should also be responsible for the misshapen ear and the foolish shading on the cap. Nevertheless, in a matter so difficult, and of such extraordinary interest, Mr. Colvin's caution is undeniably justified.

The splendid Leonardesque cartoon at Christ Church of a *Virgin and Child* follows. This Mr. Colvin definitely gives to Giampetrino, and

once more we are inclined to hesitate whether a drawing so delicate and yet so vigorous can possibly come from that tame and over-sweet pupil of Leonardo. The name of Luini, suggested by Mr. Charles Ricketts, seems by no means too great a label for such a drawing. The next reproduction illustrates the large cartoon by Sodoma in the University Galleries, a work typical in its very unevenness of that impetuous master. Two sheets of studies by Filippino are followed by Michelangelo's masterly pen-and-ink study of a horse, and a smaller sheet with designs for a group of *Samson Slaying a Philistine*. Further problems are raised by the well-known portrait of a youth, generally supposed to be that of Raphael by himself, but more recently claimed as the work of Timoteo Viti. Mr. Colvin leaves the question open; indeed, it is one upon which positive assertion in the present state of our knowledge is out of place. Raphael's early Florentine manner is illustrated by a graceful study for a *Last Supper*, and this is followed by a group of fighting men, a sketch for a panel in the School of Athens, restored (quite rightly, we think) by Mr. Colvin to Raphael in the face of the adverse judgement of Morelli. Of the two pen drawings given to Titian, the upper one seems the more certainly his—the other is too loosely composed to be convincing. Two sheets of grotesques by Hieronymus Bosch are succeeded by four specimens of Rembrandt. The subject of the third, *A Scene Before a Court of Justice*, has baffled all interpreters. Could it possibly be intended as an illustration of the story of Iphigenia? An Italianate drawing by Spagnoletto and a fine *View in Rome* by Nicolas Poussin lead up to two drawings by Watteau, with which the number concludes. One of these is most unusual in character, being an allegorical representation of the artist's return to France after his disastrous visit to England in 1720.



## Art Books of the Month

Once more we have to congratulate Oxford, Mr. Colvin, and the Clarendon Press on their respective shares in this unique publication, which deserves to be far more generally known than at present appears to be the case. We judge from the fact that one of the most famous authorities on the Dutch School of painting recently confessed that he did not know of the existence of the Rembrandt drawing purporting to represent Harmen Gerritsz. which Mr. Colvin published in a previous number, a document of unique interest in its bearing on the master's personal history. Reproductions of drawings in these days are comparatively common, but none of those we have seen can compete in importance, excellence, and variety with this Oxford series.

C. J. H.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904.  
Vol. III. Eadie to Harraden. Algernon Graves, F.S.A. George Bell & Sons. 42s. net.

THE new volume of Mr. Algernon Graves's invaluable work is no less interesting than its predecessors. In glancing through its pages the name of Henry Edridge, that capable artist and prolific exhibitor, reminds us how rarely his work appears in these days. The rarity can hardly be caused by confusion with other men, since his style is usually recognizable. Another clever painter, Augustus Egg, will perhaps derive immortality from his character rather than from his pictures, since his kindness and generosity to Holman Hunt in the early days of Preraphaelitism have been placed on permanent record. That Fantin Latour was an almost continuous exhibitor at Burlington House for thirty-eight years will be news to many of his admirers, who will not associate him with English Academic taste. Collectors of Wilson will do well to keep an eye on the long catalogues of works exhibited by his pupil Farington, now distributed, heaven knows where! presumably under his master's name, as in the National Gallery. The fine specimen of Thales Fielding, recently shown at Messrs. Shepherd's Gallery, recalls a better painter than Farington, now buried in equal oblivion; and it is interesting, though hardly surprising to those who know his occasional force as a colourist, to find a portrait of *Monsieur Delacroix* as his exhibit in 1827.

The first entry under the name of W. E. Frost, R.A., must be a misprint. To have exhibited for the last time in 1878, and for the first in 1806, would surely constitute a record, even in a profession where publicity is often precocious as well as long lived. Judging from the catalogue numbers a few of the works by that capable workman, F. L. T. Francia, and the last work shown by Girtin, *Bolton Bridge*, 1801, appear to have been oil paintings. It would be interesting to know whether any of these survive. The name of Fudge is an odd one for a painter, though, coupled with

any plausible degree of skill, it would ensure in these days rapid notoriety to its possessor.

Those interested in portraiture will be disappointed after looking through the well annotated entries under the name of Gainsborough (Dr. Schomberg's portrait is very mature in style for the date assigned to it) to find that Daniel Gardner, whose unassuming work is now arousing some interest, exhibited only once. It is just to such a volume as this that we turn for information about these half-forgotten men, since the record in the case of a regular exhibitor is almost a biography. The fame of Andrew Geddes now depends more upon one or two superb etchings than upon his pictures, indeed it is curious that the fire and brilliancy of the work on copper should be almost wholly absent from the work on canvas, by which he made his name and his living. At his weakest, however, Geddes is a stronger man than his fellow-countryman, Sir Francis Grant, who must have been dowered by nature with uncommon social charm. It is impossible otherwise to explain how, even in the most inane and lifeless of artistic periods, one so devoid of professional capacity could have attained to the official summit of his profession. Grant deserves all possible credit for his pluck in embarking upon an arduous and trying career instead of leading an easy, if inglorious, life, as 'the laird's brother'; at the same time his elevation to the Presidency of the Royal Academy is a signal indication of the depths to which art had sunk in his day. Sir Martin Shee had some small inheritance from the great tradition of Reynolds; and Sir Charles Eastlake more than atoned for the defects of his painting by his contribution to the literature of the arts and his services to the National Gallery; but the pictures by Grant shown at Burlington House in 1904, and the hopeless portrait in the Diploma Collection, have no such lasting counterpoise. The awful impartiality of Mr. Graves's record makes more bitter jest of these fallen potentates than Swift himself could have done.

THE CARE OF ANCIENT MONUMENTS. By G. Baldwin Brown, M.A. Cambridge University Press. 7s. 6d. net.

WE are glad that this most important subject should have come to such capable hands for treatment. Only in a long article would it be possible to discuss with any pretence of completeness the problems raised by such a useful and timely publication. A short review can do no better than quote two sentences from the preface to explain the purpose and scope of the work.

'It is an attempt to convey in a succinct form information as to measures in force for the safeguarding of ancient buildings and other objects of historical and artistic interest; for the maintenance of a fitting aesthetic standard in the architecture of towns; and for the preservation of the natural beauties of rural districts. The method pursued is to state in the various sections of the first part of the book the problems connected with monu-



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ment administration; and then in the second part to convey some idea of the treatment of such problems in the past in the different countries of Europe, and of the solutions which at the present time are being essayed.'

The abstracts of the various legal measures taken by continental governments for the preservation of monuments and works of art, will be invaluable to those who are in different directions attempting to impress upon our authorities the necessity of strong and sensible action, especially when read in the light of Professor Baldwin Brown's comments on the limits and possibilities of legislation, and the allowances to be made for national character. In Italy, for example, it is curious to notice that the coming of democracy was, for the time at least, less helpful to the cause of preservation than were the despotic rulers who preceded it, while in England it is with the democratic bodies, such as the London County Council, that reverence for the past is most in evidence.

No one interested in the safe-guarding of our national art treasures, of ancient buildings, of historic sites, or of scenes of natural beauty ought to disregard this concise and practical treatise.

LA VENUS DEL ESPEJO, CUADRO DE VELÁZQUEZ.

By A. de Beruete. Madrid, 1906.

SEÑOR BERUETE, the well-known critic of Velázquez, is to be congratulated on having cleared up, once and for all, the antecedents of the Rokeby *Venus with the Mirror*, which is soon to pass into the National Gallery. In an essay published in the review *Cultura Española*, and now printed separately in pamphlet form, he gives a convincing answer to the vexed question, how the picture came to be in the Casa de Alba, where it was first noticed by D. Antonio Ponz ('Viaje de España,' tom. v, p. 333) in 1776. The commonly accepted view, put forward by Madrazo, Curtis, Justi, and others, and adopted by Beruete himself in his book (Paris, 1898), identifies it with the *Psyche and Cupid* which formerly belonged to the Salón de los Espejos, supposing it to have been removed to the Casa de Alba at the time of the fire of Christmas Eve, 1734, when many of the pictures were taken to the convent of San Gil, the Armería Real, the Casa de Bedmar and other neighbouring buildings. Some critics, even, it is said, are able to detect a smell of fire still lingering about the canvas. But, in the first place, Beruete reminds us that the Casa de Alba did not at that time occupy its present site, but stood in the Calle de Duque de Alba, some distance from the Alcázar. He points also to the incredible ignorance of mythology involved in the confusion of two such dissimilar subjects, and further raises the grave difficulty of the measurements, for the actual dimensions of the *Psyche and Cupid* are recorded in the inventory, made in 1686, of the paintings in the Alcázar, and are wholly unlike those of the *Venus*. Finally he calls attention to the fact, already observed by Cruzada Villamil, of the

omission of the *Psyche and Cupid* from the inventory of the pictures which were saved from the fire of 1734, from which we may conjecture that it perished in the flames.

Now the house of Alba, by the marriage in 1688 of doña Catalina de Haro y Guzmán, condesa-duquesa de Olivares, marquesa del Carpio, with the duque de Alba, became enriched by all the treasures of art collected by her grandfather, D. Luis Méndez de Haro, and her father, D. Gaspar, both marqueses del Carpio y de Heliche, condes-duques de Olivares. The former of these last was the son of Francisca, sister of Philip IV's minister, Olivares: and he succeeded to his uncle's dignity after the fall of the latter in 1643. We may well believe, therefore, the tradition preserved in the family of Alba that the *Venus* was commissioned by the king and presented to de Haro as a token of affection. It is certain that the picture was in de Haro's collection, since it figures in two separate inventories of which copies have been discovered by D. Angel Bácia among some papers referring to a lawsuit in regard to the pictures between the duque de Berwick and the beautiful and notorious duquesa de Alba, who was so often painted by Goya. The subsequent history of the canvas, which after the death of this duchess passed by sale into the possession of the Prince of Peace, is too well known to need recapitulation.

Señor Beruete's essay contains, besides these matters, some interesting criticisms of the painting itself.

A. G. B. R.

AMERICAN PAINTING. By Samuel Isham. Macmillan & Co. 21s. net.

IF the difficulty of a task may be judged by the failure of those who have set their hands to it, the making of a history of American Painting might be regarded as supremely difficult. The record for the most part is one of cleverness rather than of genius, and of experiment with every tradition, old and new, European and Oriental, rather than of any connected national achievement. The sane and sober critic thus runs the double risk of being thought unpatriotic by Americans and uninteresting by Europeans.

As a critic Mr. Isham is evidently sane and sober, yet he has succeeded in being neither unpatriotic nor uninteresting. His book can thus be cordially recommended to all who wish to acquire a general knowledge of American Painting, and of the conditions governing the production and patronage of art in that country. It is indeed to the study of those conditions that the book owes much of its value, and we have nowhere seen the relations between the artist, the patron, and the community more clearly and soundly set forth. Mr. Isham shows how uniformly and inevitably at every stage of American progress contemporary wants and contemporary ideals have dictated the form and manner of American artistic expression,



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and thus enables us to understand the merits and defects of a singularly complex product. His forecast of the future, of the development under the stress of civic competition of a real school of decorative art, coincides with the views of other acute outside observers, and appears to be based upon thoroughly sound assumptions. Here, indeed, it would seem as if American painting were going to enjoy the fruit of more than a century of continuous and on the whole unsatisfactory effort.

Mr. Isham perhaps can hardly be blamed if his interpretation of the term 'American painter' is a wide one, and includes both those who were born in America and lived in Europe, and Europeans who happened to work in America. He rather over-rates the artistic success of Winslow Homer, and perhaps of one or two younger men, and rather underrates the painting of Morse, the versatile genius who is better known in connexion with the invention of the electric telegraph than with portraiture, or with the honourable efforts he made to promote the cause of unity and tolerance among his fellow artists. The influence, too, on Burroughs that defies Mr. Isham's analysis is surely that of Puvis de Chavannes? We may add that Ralph Earle was not a member of the Royal Academy, as Mr. Isham states, though he did exhibit there between the years 1783 and 1785; Allston, on the other hand, was elected an associate. Such defects as these are, however, of little importance in a book compiled with so much good sense.

THE ARTS OF DESIGN. By Russell Sturgis, A.M., Ph.D. Unwin, 7s. 6d. net.

THIS well-illustrated volume is composed of six lectures delivered at Chicago, dealing with the criticism of modern art by comparison with ancient art, with the industrial arts, and with the relation of painting and sculpture to architecture. Of these sections the last is perhaps the most successfully handled, since the principles involved are more definitely stated than in the earlier lectures, where the reader's mind may be confused by the number of widely different examples presented for its consideration. The lectures, in fact, suffer, as all printed lectures must suffer, from lack of the emphasis and accent of cardinal points involved in a personal statement, and if the chief points discussed had been summed up clearly in a short postscript, the book would have impressed the mind more distinctly. A good deal that Mr. Sturgis says would hardly stand the test of serious criticism; but he has a catholicity of mind that atones for much, and his book can be recommended both to the art student and the general reader.

DAYS WITH VELAZQUEZ. C. Lewis Hind. A. & C. Black. 7s. 6d. net.

As a writer Mr. Hind is perhaps more enthusiastic and certainly more prolific than he is discreet,

since his admiration for Velazquez leads him to under-estimate the other great stars in the artistic firmament. It would be easy to find fault with much that he says in this rapid sketch of the pictures of Velazquez in English and continental galleries; but for those who do not ask too much the spirit of the writing may atone for faults in judgement. Of the twenty-four illustrations, eight are reproduced by the three-colour process with considerable success, so far as a process of the kind employed on a small scale can be successful; the whole, in fact, is an excellent popular book.

ART. An Illustrated Quarterly of Ancient and Modern Art. London: Grevel. 3s. net.

AN English edition in quarterly form of a well-known Belgian art magazine. The contents include a profusely illustrated article by Mr. J. Destrée upon Dinanderie, a note by Dr. Bredius on a portrait at Montauban, hitherto ascribed to Calcar, but which he attributes to Rubens, and papers on Jongkind, the Retrospective Exhibition of Belgian Art, and on drawings by Flemish masters of the seventeenth century, the latter being by Mr. Max Rooses.

The quarterly form of issue is not often successful in England, but *Art* is handsomely produced, while an occasional quaintness in the translation or in the spelling does not detract from the reader's pleasure.

### CATALOGUES

THE most sumptuous and elaborate catalogue which we have recently received is that of the Goldsmiths and Silversmiths Company of Regent Street, a handsomely bound quarto volume of nearly five hundred pages. The reproductions leave nothing to be desired on the ground of clearness, but in some cases we fancy the desire to show minute details has resulted in a certain loss of effectiveness. Fine silver undoubtedly shows to the best advantage against a dark background, and many of the pieces reproduced from old models of the seventeenth and eighteenth centuries would have gained in outward appearance had they been so exhibited. The details of the design on the other hand might have suffered; and the first object of the catalogue is after all to give a clear and complete idea of the pieces included. In addition to reproducing old silver, the company appear to make a special feature of copying old clocks, and the specimens illustrated indicate that the models have been chosen with singular knowledge and taste. Messrs. Frederik Muller, of Amsterdam, also send a well-illustrated catalogue of the remaining works of the landscape artist George Poggenbeck which were sold on February 27.



# RECENT ART PUBLICATIONS\*

## TOPOGRAPHICAL ANTIQUITIES

- BROWN (R., Jun.). Notes on the earlier history of Barton-on-Humber. Vol. I. (10 x 7) London (Stock). Includes the Roman, Danish, and Norman periods; illustrated.
- MACMICHAEL (J. H.). The story of Charing Cross and its immediate neighbourhood. (9 x 6) London (Chatto & Windus), 7s. 6d. net. Illustrated.
- WHEELER (L.). Chertsey Abbey, an existence of the past. (8 x 6) London (Wells, Gardner, Dalton), 5s. net. Illustrated.
- CLEMEN (P.). Die Kunstdenkmäler der Rheinprovinz. Vol. V., pt. 3, Stadt und Kreis Bonn. (11 x 7) Düsseldorf (Schwann), 5 m. Illustrations.
- CAROCCHI (G.). Il Valdarno da Firenze al mare. COLASANTI (A.). L'Aniene. (11 x 8) Bergamo (Istituto ital. d'Arti grafiche), each l. 4. Illustrated.
- MIGEON (G.). Le Caire, le Nil et Memphis. (11 x 8) Paris (Laurens). 'Les Villes d'Art célèbres.' 133 illustrations.

## BIOGRAPHICAL WORKS AND MONOGRAPHS

- CUST (R. H. Hobart). Giovanni Antonio Bazzi, hitherto usually styled 'Sodoma.' The man and the painter, 1477-1549; a study. (9 x 6) London (Murray), 21s. net. 56 plates.
- ROSENTHAL (L.). Géricault. (9 x 6) Paris (Lib. de l'Art ancien et moderne), 3 fr. 50. 24 plates.
- TSCHUDI (H. von). Adolph von Menzel; Abbildungen seiner Gemälde und Studien. (12 x 9) Munich (Bruckmann), 100 m. 686 illustrations.
- MACLEAN (F.). Henry Moore, R.A. (7 x 5) London (W. Scott Pub. Co.), 3s. 6d. net. 21 illustrations.
- SMITH (J. T.). A Book for a Rainy Day, or recollections of the Events of the years 1766-1833. Edited with an introduction and notes by W. Whitten. (9 x 6) London (Methuen), 12s. 6d. net. 48 plates.
- HIND (C. L.). Days with Velazquez. London (Black), 7s. 6d. net. Illustrated.

## ARCHITECTURE

- GODMAN (E.). Norman Architecture in Essex. (10 x 7) Bantstead, Surrey (at Sunnyside), 12s. or 16s. Illustrated.
- FINCH (Rev. A. T.). The story of the parish church at Clere (now called Kingsclere). (7 x 5) London (Simpkin), 1s. 6d.; cloth, 2s. 6d. net. 9 illustrations and plans.
- HANCOCK (F.). Dunster Church and Priory, their history and architectural features. (9 x 6) Taunton (Barnicott & Price), 10s. net. Illustrated.
- SCHULZE-KOLBITZ (O.). Das Schloss zu Aschaffenburg. (10 x 6) Strassburg (Heitz), 10 m. 29 plates.
- POLACZEK (E.). Denkmäler der Baukunst im Elsass. (12 x 9) Strassburg (Heinrich). With 100 phototype plates published in collaboration with S. Hausmann.
- KRANZBÜHLER (E.). Verschwundene Wormser Bauten. (12 x 9) Worms (Kräuter), 15 m. Illustrations.
- CRAM (R. A.). Impressions of Japanese Architecture and the allied arts, (10 x 6). London (Lane), 10s. 6d. net. Illustrated.

## PAINTING

- KONDAKOV (N. P.). [Iconography of Christ.] (17 x 13) St. Petersburg (Golike & Vilusorgi); Vol. I. of a history of iconographical painting in the Greek church. Text in Russian, with 143 plates.
- ISHAM (S.). The history of American Painting. (11 x 7) New York (Macmillan), 21s. net. Vol. III. of 'The History of American Art,' edited by J. C. Van Dyck. Illustrated.

## MANUSCRIPTS

- THIELE (G.). Der illustrierte lateinische Aesop in der Handschrift des Ademar, Codex Vossianus lat. Oct. 15. [Leyden] (12 x 10) Leyden (Sijthoff). 22 phototypes.
- COCKERELL (S. C.). A Psalter and Hours executed before 1270 for a lady connected with St. Louis, probably his sister Isabel, founder of the Abbey of Longchamp, now in the collection of H. Y. Thompson. (12 x 14) London (printed at the Chiswick Press). 36 pp. 25 plates.
- BIBLIOTHÈQUE NATIONALE. Département des Manuscrits. Psautier de Saint Louis. Reproduction des 86 miniatures du manuscrit latin 10526. (7 x 6) Paris (Berthoud, printed). 92 plates and preface by H. Omont.

\* Sizes (height x width) in inches

## ENGRAVING

- COLVIN (S.). Early Engraving and Engravers in England (1545-1695). (21 x 16) London (British Museum), 5 gs. 40 photogravures.
- GEISBERG (M.). Das älteste gestochene deutsche Kartenspiel, vom Meister der Spielkarten (vor 1446). (10 x 6) Strassburg (Heitz), 10 m. 33 plates.
- VESME (A. de). Le Peintre-Graveur italien. Ouvrage faisant suite au Peintre-Graveur de Bartsch. (11 x 8) Milan (Hoepli), 25 fr.
- OSBORN (M.). Der Holzschnitt. (10 x 7) Leipzig (Velhagen & Klasing), 3 m. 155 cuts, some in colour.

## FURNITURE

- MALLETT (W. E.). An introduction to Old English Furniture. Illustrations by H. M. Brock. (12 x 8) London (Newnes), New York (Scribner's Sons), 5s.
- MORONI (U.) and BIAGETTI (O.). Intagli in legno del coro della chiesa di San Pietro in Perugia. (19 x 14) Turin (Molfese). 60 phototypes.
- HOFFMANN (R.). Der Altarbau im Erzbistum München und Freising vom Ende des 15. bis zum Anfang des 19 Jahrhunderts. (10 x 6) München (Lindauersche Buchhandlung). Illustrated.

## ARMS

- FORRER (R.). Die Schwerter und Schwertknäuf der Sammlung C. von Schwerzenbach, Bregenz. Mit einer Geschichte von Schwert und Dolch. (16 x 11) Leipzig (Hiersemann), 100 m. 60 phototype plates, and marks in facsimile.
- COOPER (H. S.). The art of attack, being a study in the development of weapons and appliances of offence from the earliest times to the age of gunpowder. (9 x 5) Ulverston (Holmes), 10s. Illustrated.

## MISCELLANEOUS

- HENDLEY (Col. T. H.). Asian Carpets: XVI and XVII century designs from the Jaipur Palaces. (20 x 14) London (Griggs), £18. 150 chromo-lithographs.
- INVESTIGATIONS AND STUDIES IN JADE. 2 vols. (24 x 18) New York (privately printed), 100 copies only.
- A catalogue of the Heber R. Bishop collection of Asiatic and American Jade objects and specimens. A magnificent publication containing mineralogical contributions by European and American scientists; an article upon Jade in China by Dr. S. W. Bushell; discourses by two native authorities upon the history and working of the mineral in China; and a catalogue, largely the work of Mr. T. Hayashi. The illustrations include coloured etchings, chromo-lithographs, 13 original water-colours, including an important series of illustrations of modern Jade working by a Chinese artist, phototypes and cuts.
- EDGAR (C. C.). Catalogue général des Antiquités égyptiennes du Musée du Caire: Græco-Egyptian Glass. (14 x 10) London (Quaritch), 20 fr. 75. 11 phototypes.
- NEWBERRY (P. E.). Scarabs, an introduction to the study of Egyptian seals and signet rings. (10 x 6) London (Constable). 1,300 reproductions of scarabs.
- ALTMANN (W.). Die römischen Grabaltäre der Kaiserzeit. (11 x 8) Berlin (Weidmann). Illustrations.
- KRÜCKE (A.). Der Nimbus und verwandte Attribute in der frühchristlichen Kunst. (12 x 8) Strassburg (Heitz), 8 m. 7 phototype plates.
- JACOBSTHAL (P.). Der Blitz in der orientalischen und griechischen Kunst. (10 x 7) Berlin (Weidmann), 4 m. 50. 4 plates.
- VEVER (H.). La Bijouterie française au XIX<sup>e</sup> siècle (1800-1900). Vol. I. (11 x 8) Paris (Floury), 40 fr. The evolution of jewellery from the Consulate to the reign of Louis-Philippe. Copiously illustrated.
- MORGAN (J. de). Les Recherches Archéologiques, leur but et leurs procédés. (10 x 7) Paris ('Revue des Idées'), 4 fr.
- JACOBY (A.). Das geographische Mosaik von Madaba, die älteste Karte des heiligen Landes. (10 x 6) Leipzig (Weicher), 4 m. Illustrated.
- ITALIENISCHE FORSCHUNGEN, herausgegeben vom Kunsthistorischen Institut in Florenz. Vol. I. (11 x 8) Berlin (Cassirer), 16 m.
- 400 pp., containing: the 'Arte del Cambio's' register for the construction, etc. of Ghiberti's statue of St. Matthew at Or San Michele, Florence, edited by A. Doren; the Solaris, by F. Malaguzzi Valeri; G. Ludwig and F. Rintelen's 'Restello, Mirror, and Toilet Articles at Venice in the Renaissance,' copiously documented and illustrated.



## 🌀 BOOKS RECEIVED 🌀

THE CARE OF ANCIENT MONUMENTS. By G. Baldwin Brown, M.A. Cambridge University Press, Fetter Lane, E.C. 7s. 6d. net.

EARLY ENGRAVINGS AND ENGRAVERS IN ENGLAND. By Sidney Colvin, M.A. Printed by order of the Trustees, British Museum. £5 5s.

DAYS WITH VELAZQUEZ. By C. Lewis Hind. A. & C. Black. 7s. 6d. net.

A HISTORY OF ENGLISH FURNITURE. THE AGE OF WALNUT. By Percy Macquoid, R.I. Lawrence & Bullen. £2 2s. net.

THE YEAR'S ART. Hutchinson & Co. 3s. 6d. net.

GIOVANNI ANTONIO BAZZI: 1477-1549. By R. H. Hobart Cust. John Murray. 21s. net.

REMBRANDT DES MEISTERS GEMAELEN IN 565 ABBILDUNGEN. By Adolph Rosenberg. Deutsche Verlags-Anstalt. Stuttgart and Leipzig, m. 10.

THE ART OF THE VENICE ACADEMY. By Mary Knight Potter. George Bell and Son. 6s. net.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. 4. Harral to Lawranson. By Algernon Graves, F.S.A. Henry Graves & Co. 42s. net.

ADOLPH VON MENZEL. By Dr. Hugo von Tschudi, Verlagsanstalt F. Bruckman. Munich. 100 mks.

LIBRARY OF CONGRESS REPORT, 1905. Washington. Government Printing Office.

THE MUSEUMS AND RUINS OF ROME. Vols. 1 & 2. By Walthur Amelung and Heinrich Holtzinger. Duckworth & Co. 10s. net.

FRANKFURTER BUCHERFREUND. Joseph Baer & Co. Frankfurt a. M. 4 mks.

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## ART IN AMERICA

🌀 EDITED BY FRANK J. MATHER, JUNR. 🌀

### THE NEW HAVEN POLLAIUOLO



O apology is needed for reproducing this superb little panel of Antonio Pollaiuolo. It must count as the finest Florentine work acquired by the indefatigable Jarves. It alone would reward the journey to New Haven. A certain looseness and sketchiness in the handling have troubled many critics, and, confessedly, if we compare this panel with the still smaller 'stories' of Hercules in the Uffizi, we have to do with a very different manner. Yet the energy of Antonio's invention nowhere appears to greater advantage than in this work, somewhat damaged by blackening and repaint as it is. A glance at the reproduction should reveal the spaciousness of the view down the Arno valley, and more particularly the truthful and spirited rendering of the tawny rapids, which gives the picture a place apart in the development of Florentine landscape. Of the tense and expressive figures nothing need be said, except that the awkward and almost impossible attitude of ravished Deianira is due to the fact that by a sudden impulse Nessus has swung her round as a shield against the coming shaft. His complacent expression bespeaks an illgrounded confidence, that Hercules will not risk the hazardous shot. The quattrocentists made no bones of such concessions to anecdote. For the Hercules (one of Antonio's most admirable figures) an incomplete pen study exists in the Beckerath collection at

Berlin. It was first identified as a study for the Jarves Hercules, and reproduced by Mr. Charles Loeser in the *Gazette* for June, 1903, p. 55.

F. J. M.

Dr. Edward Robinson has accepted the post of Assistant Director of the Metropolitan Museum. For many years he has been a lecturer on classical archaeology at Harvard University, his various activities in connexion with the American School at Athens and the Boston Museum, of which he has been director for the past three years, must be familiar to many readers of the *BURLINGTON*. On all hands it is agreed that Sir C. Purdon Clarke is fortunate in securing a lieutenant who combines with accurate scholarship proved executive ability. Dr. Robinson's departure from Boston is taken as a sign that somewhat radical innovations will follow the transfer of the Museum from Copley Square to the Fenway—that the policy will be less archaeological and more aesthetic. But, here, I must not anticipate what should furnish matter for a separate letter.

The Metropolitan Museum is buying with a rapidity that fairly baffles the chronicler. There will soon be exhibited some three hundred Greek and Greco-Etruscan vases, which were collected at the instance of the late director, Gen. di Cesnola, by the dealer Canessa. The impression gained on a rather hasty first view is that the collection is of a high average of merit, while containing few pieces of the finest sort. Importance, in the sense of





HERCULES AND NESSUS BY ANTONIO POLLAIUOLO; JARVES COLLECTION,  
NEW HAVEN, U.S.A. FROM A PHOTOGRAPH BY RANDALL.







bigness, has evidently been a guiding principle of choice, and wine and water jars preponderate. Of these the handsomest are in the black figured class. Pending the exhibition of these vases, and a more deliberate review, the collection is welcome evidence that the severely archaeological tradition set by the Cesnola collection of Cypriote antiquities is yielding to aesthetic considerations.

Two Crivellis and an altarpiece by the probably multiple Maître de Flémalle constitute the season's catch in old masters. *The Virgin of Salamanca*, which represents the enigmatic Maître in a delightful Spanish guise, was exhibited at the Burlington Fine Arts Club last spring, and duly reproduced and commented on in this magazine for June.<sup>1</sup> The picture is so charming that one almost regrets the critical cracking of crowns it is pretty sure to provoke. The Crivellis—a Saint Dominic and Saint George from the late Lady Ashburton collection—are an uninspired pair and barely of museum grade. We are late in the Italian field, and have to take what we can get, it is said. But why should our museums fare so much worse than our private collectors?

Sir C. Purdon Clarke has recently given his personal attention to the collecting of carved panelling and fronts of bride-chests; the result is some fifty pieces mostly of French workmanship, and including a dozen rarely graceful pilaster fronts by Salembier, these being the gift of Mr. J. P. Morgan. Already the collection gives a very fair representation of eighteenth-century work; the older pieces naturally come more slowly. Mr. George Hearn, one of the trustees, has presented to the museum a group of paintings of the early English school which have hung for several years in the galleries as a loan. He has also established a fund of \$100,000 for the purchase of paintings by living American artists. The donation is popular, and evidently difficult to administer wisely.

<sup>1</sup> See also pp. 346-351 *ante* (February).

By the will of the late Charles T. Yerkes his Fifth Avenue house and the art collections it contains are left to a board consisting of the mayor of the city and four persons to be named by the trustees of the Metropolitan Museum. The bequest is subject to the widow's life interest in the residence. It is said that Mr. Yerkes was moved by the ambition to found an American Hertford House. In any case his actual artistic legacy is probably over rather than under-estimated. He was an enthusiastic buyer in many fields of art. Porcelains, Japanese antiquities, the painting of the Low Countries and of the Barbizon School at different times occupied his attention; but he was also a 'dour' collector, little given to accepting advice where his own connoisseurship was deficient, yet singularly amenable to the wiles of certain dealers. Of his collection of ancient carpets nothing but good is said. It includes, besides the classic fabrics of Persia, a number of those interesting semi-Oriental hangings woven in Poland or in the East for the Spanish and Portuguese markets. With the bequest goes a fund of \$750,000, which is ample for the maintenance of the collections, and should permit of their gradual enrichment by purchase.

As I close this letter the union of the National Academy of Design and the Society of American Artists, which was predicted editorially in this column last November, seems near accomplishment. The joint committee has reported the following very simple plan:—The academy is to increase its membership, give associates as well as academicians a voice in its management, and adopt the society's practice of large elective juries. On these conditions the society will wind up its affairs, content with the acceptance of the ideas for which it has stood. It is a basis honourable for both parties, and will pretty surely be adopted. The result should be an exhibiting body with something of the prestige the old academy enjoyed when Irving was our most renowned suburbanite and Poe our most militant critic.

## ART AFFAIRS IN GERMANY

**P**ROF. VOLL, of Munich, has recently made a minute examination of Dürer's famous panels there, with St. John and St. Peter, St. Mark and St. Paul, often called the 'Four Temperaments.' Occasionally it has been said of these pictures that Dürer painted them in rivalry with the panels of Bellini's wonderful triptych in the Frari church at Venice. Both this supposition and the sobriquet of the 'Four Temperaments'—

which by the way is not of modern date—should be dropped, according to Voll, as he proves to his satisfaction at least that each panel was originally intended to bear one saint only, the heads of Peter and Mark being a later introduction. Voll maintains that St. Paul was the first figure done, and that it was fully and carefully executed in Dürer's late painstaking manner. Even St. John shows signs of hastier workmanship, while the very state of preservation of Peter and Mark reveals that they were not carefully executed, Dürer's illness increasing at the time making him fear that he



## Art Affairs in Germany

should not live to complete the work at the rate at which the first figure was painted. Voll, as is known, has a singular talent for discovering 'first states' of pictures, if I may be allowed the expression, and he claims to have discovered 'pentimenti' here which show that the head of St. Paul was originally smaller and a perfect profile. Fortunately he considers the alteration to be the work of Dürer's own hand; fortunately, I say, for else we might experience a new instance of one of those famous restorations of pictures, which, in the opinion of many, is a dangerous and not altogether satisfactory experiment.

The new Bayerische Museums Verein has arranged a loan exhibition of ancient sculpture in the exhibition building on the Königsplatz at Munich. Old marbles and bronzes, terra-cotta, Egyptian faience, etc., are exhibited, the contributors being Prince Rupprecht (the society's protector and president), Count Pourtalés, Professor von Bissing, Dr. P. Arndt, and others.

The Munich gallery possesses already two branch institutions, one at Schleissheim and one at Burghausen. A third has just been opened in the shape of a picture gallery at Erlangen. It contains besides pictures from the magazines at Munich, some that were formerly at Augsburg.

The director of the National Gallery at Berlin is making efforts at present to secure some of the early paintings by Menzel, quite his most captivating work. As most of these are in the hands of dealers and private owners, a considerable sum—something like £72,500—will be necessary to secure them. It seems that the immense stock of drawings left by Menzel in his studio at his death will not be purchased by the government, after all; at least, nothing has transpired so far, although Menzel's death occurred now more than a year ago. The collection of Menzel's drawings at the National Gallery is really unsurpassable, and it could only be enlarged, scarcely improved upon.

The Kaiser Friedrich's Museum Verein has opened a loan collection of renaissance, etc., art in the Palais Redern, near the Brandenburger Thor at Berlin. There are about 500 exhibits, among them some 160 paintings, principally Dutch masters, with Guardi, Goya, Reynolds, etc. There is also Italian Renaissance sculpture, a gothic room with wood-carvings and tapestries, porcelain, silver, and other specimens of applied art. This exhibition testifies to the growing importance of Berlin private collections. The principal contributors were James Simon, Oskar Huldshinsky, Karl von der Heydt, Benoît Oppenheim, and Baron von Heyl-Herrnheim, who resides at Worms on the Rhine. Shortly after

the close of the exhibition, the Redern Palais, the work of Schinkel, Berlin's most famous architect a hundred years ago, will be pulled down to make room for a new, huge hotel. It is one of the few remaining monuments of 'olden times' in this most modern of European cities.

At about Easter time a new hall which has been built on to the north side of the Leipsic Museum will be opened. It is to be dedicated to the work of Max Klinger, principally to his Beethoven statue there. Skylight and windows have been arranged for, and, if feasible, the remaining Klinger sculptures and his *L'heure bleue* will also be set up in this room. The *Beethoven* is perhaps the most remarkable polyolith and polychrome piece of sculpture of modern times. People who have only read about it or seen photographs are apt to shake their heads; but when they stand face to face with the original their doubts vanish. Taste is everything in a work of this kind, and when it is present to this degree even the most critical stylist, to whom polychrome sculpture is something crude as a matter of theory, is silenced.

At Breslau no successor is to be appointed to Christian Behrens, the sculptor who occupied a studio at the museum there. This unsatisfactory combination of practical with historical art is a relic of former times still to be found at several of our institutions. But the connexion of educational departments with art museums is always carried on at the expense of either one of the two factors, and should be gradually given up. The studios at Breslau will be rebuilt so as to furnish new exhibition rooms for the museum. In one of them the work of Behrens, in casts and such originals as he left behind him at his death, will be permanently exhibited.

The grand duke of Oldenburg has recently joined the circle of those German princes who take especial steps in the interest of the fine arts. He has started an artist colony at Rastede, the place where he resides during summer, and has called the Munich sculptor, Professor Peterich, thither.

Budapest has come into possession of a Wallace Museum on a diminutive scale; that is as far as value of the contents is concerned, which are appraised at something over £50,000. I refer to the George Ráth collection, which was bequeathed to the town by Ráth's widow, after the municipal authorities had purchased the villa in which it is housed and had engaged to preserve it as a museum. There are about fifty paintings by old masters, bronzes, medals, coins, porcelain, tapestries, specimens of goldsmiths' craft, and numerous other phases of applied art.

H. W. S.



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